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ABSTRACT

Ideas for stimulating student writing and for publishing a school magazine to provide that writing with an audience are presented in this book. Creative writing programs and literary magazines for both elementary and secondary grades are discussed; the role of the literary magazine in the English program is evaluated; and the value of a student publication as a teaching device is described. A college magazine ("The Galleon," published at McMurry College, Abilene, Texas) and a yearly anthology (the "Oklahoma High School Anthology") are examined in detail. The critical ability of high school students and the necessity for maintaining a magazine's literary quality through imagination and continual evaluation are concluding topics. Appended materials include an annotated bibliography on writing, the results of a survey of high school literary magazines, suggested criteria for evaluating literary magazines, and an analysis of typical problems in college-level manuscripts. (This document previously announced as ED 025 517.) (LH)

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The School Literary Magazine

B. Jo Kinnick, *Editor*

Prepared by the Committee

on Literary Magazines

NATIONAL COUNCIL OF TEACHERS OF ENGLISH

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FOREWORD

Soon after the organization of the NCTE Committee on Literary Magazines it became apparent that each committee member had his own insights into the job of teaching creative writing and organizing a literary magazine. Differences of perception arose partly from the different teaching situations of the committee members. Obviously, Dorothy McCabe who teaches second grade in Newtonville, Massachusetts, is not going to approach the literary magazine as does Marvin Baker who teaches at Indiana Central College. But individual teachers at whatever grade levels have particular ideas for stimulating student writing and for putting out a magazine to give that writing an audience. To collect and share these diverse understandings and skills is the purpose of this book. By returning the committee questionnaire, some two hundred magazine advisers throughout the United States contributed to this purpose.

As chairman of the Committee on Literary Magazines, I wish to express my gratitude to my committee members, who have worked faithfully and well. I am indebted also to Leslie G. Moeller, director of the school of journalism at the University of Iowa, for suggesting that we invite distinguished teacher-writers to testify to the helpfulness of the school literary magazine in stimulating the young writer. Joseph M. Murphy, director of the Columbia Scholastic Press Association, publicized our 1963 NCTE Exhibit of Literary Magazines in San Francisco, and he graciously and expertly commented on the scope and pertinence of items treated in this publication.

I extend special thanks to Phyllis Peacock, English teacher at Needham Broughton High School, Raleigh, North Carolina, for a most helpful and stimulating interview and for letting me see her curriculum for *Encouraging Creative Writing*.

I appreciate the invaluable editorial aid of Enid Olson, director of publications for the National Council, and Mary VanderHart, editorial assistant.

An additional and fervent thank you goes to the many magazine advisers who filled out the questionnaire for our national committee study and then gave additional information in order to help us to help others.

B. Jo Kinnick
Chairman of the Committee

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I

WHY A LITERARY MAGAZINE?

Why build a model before building the real thing? Why take driving lessons? Why practice? The answers are the same for these as for the question: why bring out a school literary magazine?

Writing in any language is an act requiring a maximum of effort, coordination of physical and mental powers, and practice. One is no more equipped to write successfully at first try or second try or third try than he is equipped to drive a car on a freeway at first, second, or third try. Reading and writing, the foundation skills, are difficult. Most parents and teachers have watched a child who is beginning to read. His whole being is focused in an agony of concentration. The adult is impressed by the intensity, the purposefulness of the effort. How joyous the day when because of repeated practice, reading becomes easy! How fine the confidence this mastery of reading brings!

But writing is even harder. The order in which reading and writing are taught reveals that greater maturity of mind and body is demanded by the act of writing. From the earliest attempts the writer does better by using models, by writing from his own experience, by sharing his writing with others. Daily practice in writing is important, and practice in writing for different purposes is both necessary and desirable. No student should be confined to what some call "utilitarian writing" because his intelligence quotient is ten points lower than an arbitrary quotient equated with "giftedness" or "creativity."

A chance to do creative writing should be provided for every pupil at every stage of his primary and secondary school training. Help in seeing differences and likenesses should be part of language teaching from the earliest grades. Putting these differences and likenesses into words which convey the experience and the meaning to someone else is the great next step, the creative act. Creative writing is a corollary to creative reading and creative living.

Any kind of writing implies an audience. Even lecture notes or a market list are meant to be read and understood by at least one person, often the writer. The minute that writing becomes imaginative, the writer wants more audience than himself and he needs more audience. His growth in creative writing skills demands more audience. A school literary magazine can be that audience. So can a school newspaper with a literary supplement or a town newspaper with a school section for student writing. So can an all-city or an all-state literary magazine.

The experience of Jack London exemplifies the effectiveness of publication in building the skills and the confidence of the young writer. Jack London spent only one semester at Oakland High School in Oakland, California. That was in 1895, but a good deal is known about that semester. London was nineteen years old, but because his school attendance had been irregular it was necessary for him to enroll as a ninth grader, a freshman. He took four subjects and made *B*'s in all but English in which he made an *A*. During the semester he wrote several short stories about his adventures. They were published in *The Aegis*, the high school newspaper.

To help pay for his school clothing, London worked after school as a custodian. His age, compared to that of his classmates most of whom were at least four years younger, must have embarrassed him. So too perhaps did his sweeping job, but there is no doubt that seeing his stories in print was a source of great satisfaction. Those stories gave him a foretaste of his long years of incredible productivity. It is doubtful, however, that he could then have dreamed that one day the West Coast director of one of the nation's largest publishing houses would sit in the school library for three days typing the London stories from the treasured copies of the school paper in which they appeared. No copies of the stories were available anywhere else, and the publisher wished to include them in a new book about London.

Perhaps publication of his first stories in the school paper gave London the courage he needed to leave Oakland High School at the end of the year to study for and then to take and to pass the entrance exams for the University of California, Berkeley. At any rate, he entered the university in the fall of 1896. He left in 1897 to go to the Yukon, and the rest of the London story is part of America's best known literary history.

The five letters which follow in this chapter are testimonials to the effectiveness of the school literary magazine in the encouragement of student writers. We hope they will be useful to English department chairmen or to individual teachers in discussing "Why a Literary Maga-

zine?" with administrators and boards of education. All five of the letters are by men who are distinguished teachers as well as distinguished writers.

James G. McManaway, chairman of the editorial board of the Shakespeare Association of America, and editor of the *Shakespeare Quarterly,* has his office in the Folger Shakespeare Library in Washington, D.C. Dr. McManaway describes his relationship to two student-written publications, a high school literary magazine and a college bulletin.

> During my senior year at Charlottesville (Virginia) High School, I was assistant editor of the magazine, *The Bumble Bee.* Aside from editorial work and incidental squibs, my only contribution was an essay that did multiple duty: it constituted my term paper in English 4, it won the essay prize in the magazine, and it won the D.A.R. prize. At the University of Virginia, I helped write one bulletin for the Virginia High School Literary and Athletic League, wrote two others as secretary of the League (an activity of the extension division of the university). Then I wrote nothing else for publication until, years later, I resumed graduate study and began to contribute to learned journals. I suppose I always had the urge to write, just as I seem to have had the urge to teach.
>
> —James G. McManaway

Louis Simpson of the English department, University of California, Berkeley, won the 1963 Pulitzer Prize for poetry with his poetry collection *At the End of the Open Road.* He has also written a novel, *Riverside Drive,* 1962. Louis Simpson, now an associate professor of English as well as a poet and a novelist, as a student wrote essays and won prizes. Now he is a prize poet, but he confesses that a prize essay which he wrote as a teenager and the recognition it received was a great impetus to his writing. He sees the school literary magazine as a way of giving recognition to the student writer.

> The school magazine is most valuable in helping the student writer to bridge the gap between the classroom and the world outside. The beginning writer usually finds it hard to realize that his own experiences are the material of prose and verse, and that printed words were written by people like himself. Writing for the school magazine gives him the confidence he needs; he discovers that literature is not a dead text, but a living force.
>
> — Louis Simpson

Paul Engle directs the program in creative writing at the State University of Iowa, Iowa City. He has a new book, *On Creative Writing* published by E. P. Dutton & Co., 1964. Engle is well known for his poetry, his essays, and his articles. He writes,

> Without the chance to see my first writing objectively in school magazines (and to participate in the editing), it is doubtful that by now I would have published the fourteen books I have written, fifteen I have

edited, and hundreds of items in national magazines. It is not only heartening for the student to see his work in print; it is also chastening, for he sees his flaws more clearly in cold type than in warm manuscript. Naturally there are problems. People in school are people, vulnerable to error, to arrogance, to foolishness, and some of that will get into the magazine, but surely this is still a free country and we believe in taking chances.

— Paul Engle

Paul Green of the University of North Carolina, at Chapel Hill is a professor of dramatic art and a dramatist of note. His play *In Abraham's Bosom* won a Pulitzer Prize. Paul Green says,

I can think of nothing more stimulating to young beginning writers than to see their literary efforts in print. It is like seeing oneself in a mirror all set to go somewhere. And a school magazine offers this chance. I firmly believe that those students who start early forming their thoughts and feelings into written words not only put themselves through a good course of self-discipline, but they lay the ground work as it were—if I may so speak without discipline—for a continued enrichment and stability of accomplishment and satisfaction for the future, whether they turn out to be poets, dramatists, novelists, lawyers, plumbers, preachers, scientists or what not. And the same goes, I think, for all artistic and cultural undertakings as well as workaday ones. A beginning musician, say, must have an instrument to practice on, a beginning sculptor have modeling clay, a dancer have a floor, a painter have brushes and paint, and so on. So let the young writer have his school literary magazine. And let him start early. For you and I know that the wave of the future—if the madmen will let this beautiful world remain un-blown-up—is the wave of art and beauty. Technology through automation is freeing us for full leisure, unbounded except for the setting and rising sun and our own cussed lethargy. And in that leisure the creative spirit of man—young, middle-aged and old—can flourish toward a golden age of the world. Let us sing the new song then. And young voices often can sing the most cheerily and merrily of all. I believe you think so. I do.

— Paul Green

Wallace Stegner, director of the Writers' Workshop, department of English, Stanford University, and himself a novelist and biographer as well as a short story writer of distinction, has faith in and misgivings about school literary magazines. However, it is clear that he has more faith than misgivings. He writes,

I think there is no question whatever that school literary magazines are an enormous aid in stimulating students of junior high, high school and college age to learn to write. For people are not taught to write—they learn by doing, and their laboratory is not ideally the "pen, paper, and wastebasket" that someone once proposed, but "pen, paper, and school magazine." (A writer, even if he is only twelve years old, is a man in search of an audience, and only by finding the audience is he able to develop with any certainty the skills he *needs* to find one. Writing as an art is a reciprocal process, and the student whose poems and stories all end in the wastebasket is experiencing only half of it.

I do not think that students at an early age should be encouraged to think of themselves as 'literary' in a specialized sense; in fact, I have seen

some students turned into petty snobs by teachers who valued a speck of talent too highly. But talent should have its chance to grow, to speak to its contemporaries, and so far as I can see, that means school literary magazines. I was not precocious, and did not participate in such magazines in the high school, but in college I both wrote for them and edited them, and they taught me at least as much as the writing courses I took. I would think a college without such a magazine as wretchedly equipped as a college without a biology lab. About high schools and junior high schools I am not so sure, but I'm *pretty* sure. And I know from having read them that some of the things produced by high school pupils are extraordinary. I do not think they became extraordinary in a vacuum, without practice; and I doubt that practice for the wastebasket would have been enough. Young writers need response, both critical and enthusiastic, before they have much of an idea what the writing of literature can entail.

— Wallace Stegner

So have five outstanding writer-teachers responded to the question, "Do you believe that the school magazine stimulates and rewards student writers?"

It is clear that the answer in each case is "Yes." Members of the NCTE Committee on Literary Magazines hope that more and more schools will establish literary magazines and by so doing, will stimulate and reward their own student writers.

II

PUBLISHING A MAGAZINE OF POETRY IN THE SECOND GRADE

The publication of a magazine of poetry by second graders may be carried out in two stages, the second of which is actual publication. The first stage is the instruction program that leads the children to the writing of poems.

At the beginning of a new project, young pupils are helped most by experience which is direct, concrete, and immediate. Thus, the unit in poetry composition may begin with lessons in reading, interpreting, and composing examples of personification. Since personification relates most strongly to human experience, it is the most direct, concrete and immediate of all the figures of speech.

In order to master a new concept, young children need many experiences in working with it. A good way to begin is with discussion. In this case the subject is trees.

1. How is a tree like a person?
2. What does a tree have that people have?
3. What can a tree do that people do? etc.

After this whole-class, teacher-led discussion, when it seems clear that most children have the idea that trees can be compared to people, the children develop their own comparisons independently, in writing.

A second grader has many words in his speaking vocabulary that he does not have in his writing vocabulary. Inability to spell a word known to him often results in his extreme frustration. To overcome his frustration the teacher may write on the chalkboard any word he requests. Such listing helps other children too. The words on the board may suggest new ideas to them.

Figures that the children compose may be similar to these:

"The trees shake hands with other trees. Then the other trees quit shaking hands."

"Trees wear clothes."
"Trees have hands to pull in the birds."
"Trees have hair to brush in the morning."

Some suggestions, although childlike, are not poetic:

"Trees have branches that look like spaghetti."

However, the teacher may accept the simile because it has freshness and presents a vivid image even though it is not poetic in a traditional sense. A fresh, surprising comparison shows more imagination than a cliché.

Poems which employ the figure of trees may be read to the class, but such reading should probably follow the children's compositions. Some children will wish to bring to class poems which they have found containing examples of personification.

Study of the simile may follow personification. Because in the simile the poetic comparison is expressed, the relationships are more concrete. The children draw pictures of two different things which may possess some characteristics in common. On the backs of their drawings they state the relationship. Then each child shows his drawing to the class and his classmates try to guess the statement written on the back. The following statements were written by second graders:

"The tent is like a mountain."
"Stars are like fingernails—they are both pointed."
"Swings are like ships."

As part of the discussion, suggestions may be made for improving the comparisons.

At this point children may feel they have some command of personification and simile. In addition, they have related figurative language to visual imagery. The next step is extending their oral description of imagery. The class may be divided into groups, each group discussing some topic: stars, rivers, oceans, the sky. After the discussions, the group chairmen report to the whole class on the ideas that the groups have developed. As the chairman talks, examples may be written on the chalkboard:

"Stars are like lights way up in the sky that
got there once long, long ago—and how they
go out is just when the light bulb goes out—
when rockets can fly they can put new light
bulbs in them."
"Bubbling rivers may be talking to a fish."
"Butterflies, swimming in the sky, they swim for
days and then sit on the flowers to rest."

"People swimming all day long—ocean hands
just holding them up—waves all around

Oral reading of several poems by E. E. Cummings may be helpful. Notice how the poet used typography to reinforce his images. Numbers 3, 24, and 276 from his *Collected Poems,* published by Harcourt, Brace and World, Inc., are often stimulating to children.

Finally, the time comes to collect all poems or fragments of poems which the child has written during his poetry study to this point. These may be discussed in individual conferences either to suggest reworking or to discuss the shape appropriate to the idea. Frequently, a child intuitively selects the appropriate arrangement. Occasionally, however, he may welcome a teacher's suggestion.

When the poems are completed, the next task is to edit and organize the magazine. A student publication even at second grade level has public relations value, second perhaps in importance only to the pleasure it brings to the young writers themselves. The quality of the work should be good. It is a measure of the quality of classroom instruction. It will be read by the children, their parents, teachers, supervisors and principals. All adult readers may feel that because the material in the magazine represents the culmination of an instructional sequence of some length, if the work is not good, the time might better have been spent on another project.

The motivational value of a publication is important. Although second graders may be unable to put it in words, they can often recognize inferior writing and they sense that quality doesn't count. Good or poor, all work is included. The perceptive child will then infer that publication in such a magazine does him no credit, may even suggest that his work too is inferior.

Further public relations considerations turn on the nature of the school magazine. If this is a classroom publication, the members of the class and their parents will constitute the magazine's first public. Because of the time spent and the work done, it is unthinkable that a child have no work represented or that some children have a disproportionately large share of their work included.

But just as every adult is not a poet, neither is every child highly imaginative. Some children produce better poems than do others. Careful editing of the magazine is of utmost importance.

How can a poem such as "A tornado is bad—it picks up you" be included? In a teacher-pupil discussion the child reads his poem orally; he stresses the word *you* emphatically—thus giving his teacher a clue for the poem's typographical arrangement on the page of the magazine.

A Tornado is
B A D
It picks up
Y O U

Another poem which lacks imagination in a poetical sense is the following:

My cat is fun
She plays with me
She plays with string
She plays with paper.

The punctuation employed by the author (and presented here) suggests that the child is presenting a single image rather than three or four. In a conference, the author confirmed the one image idea. In fact, he said that he saw the image from the cat's viewpoint. The cat enjoys playing with string, paper, and *with me*. Changing the second line to a new position seems a more forceful way of presenting the image. Editorial revision produces this version:

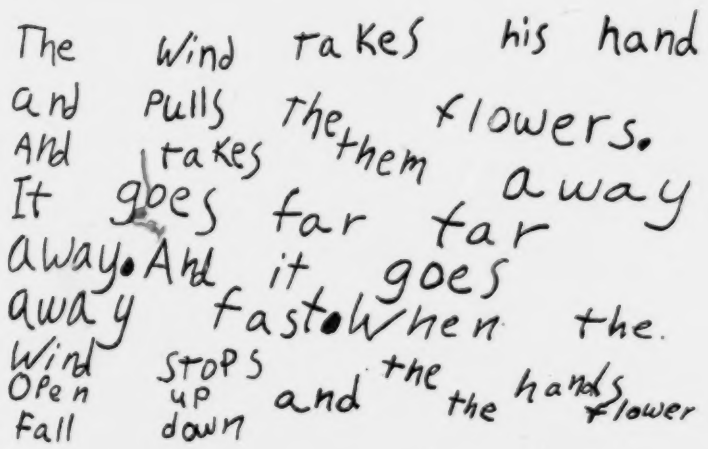
My cat is fun
She plays with string
She plays with paper
She plays with me.

The poem "Swings are to swing on" presents an entirely different kind of problem, solved through the same editorial technique, changing the position of a single line. The author, a literal minded boy, wanted to repudiate the imagination centered approach to viewing the universe. Originally his poem began with the prosaic statement, "Swings are to swing on." However, his arrangement made the bulk of the poem anti-climactic. Editing resulted in placement of the line at the end of the poem, the climactic position. Then to intensify the contrast in ideas, the words are placed to suggest the movement of a swing.

Some children say
that
swings
are
ships
to
go
to

Mars
or
Venus
or
Pluto
Swings are to swing on.

To show readers what the first draft of a poem written by a child looks like, the poem about the wind is produced here exactly as it was written. The image is so interesting that it is left intact. The letters and the words themselves seem to be blown about by the wind.


The Wind takes his hand
and Pulls The flowers.
And takes them away
It goes far far
away. And it goes
away fast. when the
Wind STOPS the hands
Open up and the flower
Fall down

Hardly less important than the appearance of a child's poem on a page are the sounds of the poem. Indeed, perhaps sounds deserve special attention because of the emphasis on phonics in building reading skills. In the poem

pretty
blue pools
some pools are new
and some pools are cold
and old

the above typographical arrangement was used to stress the *oo* sound of blue/pools/new and the long *o* sound of old/cold.

The final task in production of a second grade magazine is the systematic division of the poems and the selection of appropriate titles for the sections. Titles may be chosen to communicate with the adult reader. In one magazine, section I ("Spring and Fall—and Summer and Winter—To a Young Child" came from Gerard Manley Hopkins' "Spring and Fall: To a Young Child." A section entitled "Second Grade Surrealists" prepares the reader for poems like this one:

> Cars go in and out of tunnels
> If a tunnel had four wheels
> And if cars were like tunnels
> The tunnels would go in and out.

Section III ("Philosophy in a Second Grade Key") paraphrases the title of Susanne Langer's book *Philosophy in a New Key.*

Generally speaking, after grouping poems thematically, editors should place stronger poems at the beginning of each section.

Finally, the format of a second grade magazine should suggest second graders. It should be constructed of available school materials. Probably mimeographing is the most practical form of reproduction, but some very attractive primary magazines have been reproduced by ditto and bound in colored construction paper. It is possible for each child to design the cover for his own copy of the magazine and to color it with crayola. However, if the teacher feels that uniformity is desirable in the cover, she may arrange for her class or upper grade pupils to silk screen one design for all the covers from the best pupil design submitted. The second grade magazine should be distributed free to all pupils in the class. Many teachers have found that although the cost of a creative writing magazine to the school system is inexpensive, the magazine's value in terms of encouraging pupil expression is priceless.

III

CREATIVELY YOURS—A WRITING PROGRAM FOR ELEMENTARY SCHOOLS

A creative writing program in the elementary school is most effective when it builds on the developmental patterns of its student writers.

Experience stories appeal to primary children because young children are involved with their surroundings. The most important element in any extension of experience for small boys and girls is at the level of "I"—the level of self.

By the time a child has reached even third grade, however, he has developed an interest outside himself, perhaps an interest in collecting sea shells, stamps, bugs, coins, rocks, dolls, ceramic dogs, toy planes, or something else. As his hobbies draw the child outward, his stories are less concerned with himself. Often they become simple explanations of his possessions which he likes to name, list, or describe in detail.

The world of the intermediate grade child grows in time and place. He is no longer concerned solely with his immediate community and his role in it. Now he begins to realize that he has his roots in events and people who have preceded him. His concept of time, however, is still primitive and he often has difficulty in arranging historical events in their proper sequence. Moreover, he exhibits a strong tendency to learn facts in isolation because facts have little meaning for him in context. The teacher who encourages him to write "diary" stories as if he were actually participating in the period of American history being studied may find that the child's interest and enthusiasm can be maintained if he projects himself into the impersonal past.

At the junior high school level, a child takes a good look at his friends and classmates. Patterns of acceptable behaviour within his own group become important to him. He likes to discuss popular students in his class. Often he wants to write on topics such as "The Meaning of Freedom" and "Responsibilities of a Citizen." He is willing (and

sometimes all too willing) to deal in abstractions. However, he can be encouraged to look for specific details, and to be concrete in his writing.

History offers opportunity for writing stories based on fact and for writing critical essays based on historical events or famous persons or both. From science, pupils can write articles or science fiction—which may become fact in the adventurous future.

Creative writing in the elementary school is a necessary product of the elementary language arts program. It can and should be related to all subjects studied. Even the mechanics of punctuation and spelling become meaningful to pupils when they prepare classroom collections of original stories and poems to be read by their associates. When pupils are stimulated to write for a specific purpose, they make their most constructive efforts. Like adults, they take special pride in seeing their articles and stories in printed form. Every young author wants an audience; a literary magazine project stimulates these young authors by providing a ready audience.

Within the language arts program in the intermediate grades, teachers can also take advantage of children's home television viewing to teach simple techniques of short story writing. The average television show viewed by children is based on a simple plot. The hero is faced with a difficult problem. He determines to solve his problem, but a number of related obstacles immediately arise to frustrate the solution. The hero tries to overcome these related obstacles. The climax lies in the solution of the major problem.

When pupils discuss and analyze TV programs in these recognizable parts, they gain new insight into the underlying structure of a short story, and their own stories show marked improvement.

Creative writing at any grade level is often dependent on the teacher's interest and guidance. Because the elementary school classroom sometimes is like Donne's island "entire of itself" the creative writing effort is independent of the school as a whole. However, if a literary magazine contains the work of all grade levels, it may be effective in producing a cooperative spirit within the school in addition to encouraging individual student writers.

The mechanics of editing and producing the elementary school magazine can and should be simple. Primary teachers can act as room editors, submitting their best material to a preselected teacher who acts as Primary Chairman. Intermediate teachers may select an editorial committee composed of able students from their respective rooms. With teacher guidance, the committee can then choose representative work to be submitted to an Intermediate Chairman. After the initial selection,

both chairmen may work together with a committee to determine final selections for the yearly literary magazine. Illustrations for stories can be drawn by student volunteers or by the writers of stories and poems.

Many elementary teachers publish a small monthly magazine or a semester magazine. If teachers prefer to publish a little monthly magazine, pupil chairmen may be rotated. Teachers generally duplicate or mimeograph elementary magazines. Cost of professional printing is prohibitive and, in any case, elementary schools are not usually equipped for student printing projects.

Teachers realize that communication in our time has increased in speed without a comparable increase in clarity and precision. It was Lord Byron who said,

> . . . words are things, and a small drop of ink,
> Falling, like dew, upon a thought produces
> That which makes thousands, perhaps
> millions think.

Byron's words speak to teachers, challenging them to encourage pupils to write with clarity and with respect for words. In fact, no drop of ink is wasted if—falling upon a thought—it produces one sentence which makes the writer himself think.

IV

LITERARY MAGAZINES AND THE HIGH SCHOOL AUTHOR

Creative writing in the twentieth century seeks publication just as it did in the eighteenth. The nineteen sixties are seeing a revived interest in creative writing. Public schools are assisting talented student writers when they provide a literary magazine to present their work to an audience of readers. The number of school literary magazines is increasing.

Of course creative writing is not a new activity. Neither is it an old fashioned gimmick that successfully served another era and now remains in the language arts closet awaiting the new broom. The school literary magazine has delighted and disturbed English teachers and student editors for generations. The student literary magazine is one time-proven method of motivating student writing.

If one were to erase from the list of distinguished authors the names of all who started their careers through literary magazines, the list would be far shorter than it is. Outstanding names would be missing. In fact, the history of literary magazines is a partial history of literature itself.

In 1731 the word "magazine" was first used to mean a periodical designed primarily for entertainment. That year the *Gentleman's Magazine* began publication. It was not the first periodical in which imaginative writing displaced news, but it was the first such magazine to use the word "magazine" in its title.

In the pages of such English periodicals as the *Tatler, Rambler, Covent-Garden Journal, Watchman, Friend, The Reflector,* and the *Literary Pocket-Book* as well as in the pages of *The Dial, Poetry: A Magazine of Verse, The Little Review, Hound and Horn, The Kenyon Review,* and other literary magazines in America are found the early works of distinguished writers. Unquestionably, although high school magazines are printing some trivia as their predecessors did, they are also publishing the first efforts of some of the great writers of tomorrow.

To determine the extent to which Indiana schools are providing outlets for young authors, the writer of this chapter conducted forty interviews with high school English teachers, college English teachers, chairmen of English departments, teachers in other departments, student teachers, elementary teachers, students, sponsors of literary magazines, and personnel in the Division of Curriculum, Indiana Department of Public Instruction. All forty agreed that the student creative writer must have opportunity to see his work in print. From this beginning emerged a survey of the high schools and junior high schools in the state of Indiana. This report includes only the result of the high school survey. The picture is not satisfying, but it is encouraging.

"You mean someone is finally interested?" echoed and reechoed from all sections of the state. Yes, someone is interested. In fact, many are interested. Concern is not limited to language arts teachers. Teachers in other departments are on the lookout for creative writing. Of course they are a minority. Still another minority asks why teachers should be bothered with another publication. They should talk with one of the first teachers interviewed, Mary Conner.

"The only way to get children to write is to get a publication for them to write for," said Miss Conner, Indianapolis school administrator and chairman of the Creative Writing Committee for the Indianapolis Public Schools.

This committee is an outgrowth of the revision of the language arts curriculum. Creative writing was the area in which teachers expressed greatest need; revision started there. Mary Conner may have been named chairman of the Creative Writing Committee because the problem is not new to her. She has been publishing the writing of pupils in her own school for several years. Now, she and the committee had to select from materials submitted by students from over 100 elementary schools and 9 high schools. In October 1963, the results of the effort of this committee were shown to the citizens of Indianapolis when *Skylines*, a volume of poetry written by students from kindergarten through grade 12, was distributed.

The Indianapolis project is one of at least three projects in Indiana which includes material from all grade levels. Another is sponsored by a school system, and the third is sponsored by the AAUW with the approval of the city school system. At least one more school plans to expand its magazine to include work submitted by elementary school children as well as secondary school pupils. The pattern for collection of material seems to be similar whether it is a K-12 project or a system project.

In an effort to determine what Indiana Schools generally are doing in the publishing of school magazines, the author of this chapter sent a questionnaire to each of the 613 high schools in the state. The questionnaire asked for school enrollment, name of the school literary magazine, publication schedule–annual, semiannual, etc., the name of the adviser, how the adviser is selected, who solicits manuscripts, how contributions are evaluated, and how magazines are distributed.

Two hundred seventy-seven or 45 percent of the questionnaires were returned. However, the 277 schools reporting enroll approximately 60 percent of all high school students in Indiana, or about 160,000 students. Only 39 of the high schools returning questionnaires reported that they publish a literary magazine. These 39 high schools enroll approximately 40,000 students. In other words, only 1 out of every 4 high school students is enrolled in a school which provides an outlet for the creative writing efforts of its students through a publication other than a school newspaper or yearbook. Even this is not a true picture for in several of these high schools only students enrolled in English classes or in creative writing classes have an opportunity for their writing to be considered for publication.

The size of the high school is no indication of its interest in literary magazines. The 39 schools reporting a magazine ranged from 82 students to a high of 2,246. The size and method of publication is not dictated by enrollment, although larger high schools often print the magazines in their own print shops.

Only thirty of the thirty-nine schools gave complete information. Nine only checked the fact that they published a literary magazine. Twenty-three of the magazines are published annually, three biannually, one semi-annually, one only every four years, and two at irregular intervals.

A growing interest in the high school literary magazine is evident. Five years ago fewer than ten of the high schools reporting were publishing a literary magazine. Eight published their first magazine in 1963; six published their second in 1963; four report their fourth edition, and one school published its fifth edition in 1963. Only three schools report more than ten annual editions.

Individual faculty members were named as advisers in fourteen high schools. In ten the English department was named. Three named the publications department; two assigned the task to journalism classes; one magazine was sponsored by the English Club; and another was produced by a creative writing class.

Faculty advisers were selected by the principal or superintendent

in thirteen of the reporting schools. Nine advisers were named by chairmen of English departments. One adviser was selected by the vote of English department personnel. Deserving of honor are the individual English teachers in three high schools who saw a need and volunteered to advise literary magazines.

Content of the magazine is determined by a student-faculty committee in seventeen of the high schools reporting. In nine schools the adviser is solely responsible for determining what literary pieces are included in the magazine. A faculty committee edits the material in three high schools, and in the remaining school the decision on what goes into the magazine is made by the publications department.

Great similarity of method is used in the solicitation of material. Twenty-two schools report that manuscripts are solicited only by English department personnel. Three administrations share the responsibility with students; two share it with the English Club; two report that the adviser alone seeks material. Three schools indicate that all faculty members solicit material. One in the last group reports that there are problems connected with faculty solicitation of material, but another school finds it excellent.

The manner of distribution varies from open sales in nineteen schools with a price range from $.10 to $1.00 for required purchases in two schools. The latter group uses the magazine for class assignments, and their purchase is required for those enrolled in specific classes. Seven schools distribute magazines free of charge to the total student body. One of the seven mails the copy to the home of each student. Twenty-five cents is the most popular price, reported by nine schools. The next most popular price is $.50, the amount charged by four schools.

Although institutions of higher learning and private schools were not included in the survey, communications were received from two of the state supported colleges and two privately owned colleges. One prep school, Culver Military Academy, issues its literary magazine three times yearly.

Titles of literary magazines reflect student interests from sports to literature. The list of titles includes *Pegasus, The Trojan Tribune, Spring Sampler, Progressive Pens, Pen Points, The Quill, Ripplings, The Sequoya, Orbill,* and *Literary Lapses.*

Many questions were asked and much interest expressed by those answering the questionnaires:

"I'm intensely interested in such a project, but as yet we have not been able to sell it."

"We hope to have one yext year."

"We plan to start one next year."

"I would appreciate knowing some ways that these publications are handled in the schools."

"We do not publish a magazine, but we have a student who published his own."

"We would like suggestions!"

"I would like to see a literary magazine. Could you give me the name of one in the state?"

One superintendent wrote that his school was unable to submit a magazine for the 1963 NCTE School Literary Magazine display but that in subsequent years his school could be counted on. Others asked to be on a mailing list with those who are interested in exchanging literary magazines. A mailing list of Indiana schools publishing literary magazines has been prepared. Some advisers asked for a workshop and one such workshop has been held. One director of guidance asked for assistance in initiating a creative writing program.

Interest in creative writing and the high school literary magazine has other values than the improvement of students' writing abilities. "You know," said one English department chairman, "that the teacher does not always listen when a student speaks, but a piece of paper will always accept whatever a person wishes to share. Some of the things we never hear are the things that really matter. One of the surprising things is that our literary magazine often includes the works of students we least expected to have something worth saying."

The development of a literary magazine as an outlet for the high school author is a worthy goal for every English department. Indiana English teachers are convinced of it.

V

THE LITERARY MAGAZINE AS AN INTEGRAL PART OF THE ENGLISH PROGRAM

A new book contains this startling statement: "According to records of the Columbia Scholastic Press Association, there are approximately 16,000 newspapers published by schools but less than 2,000 magazines."[1] How can one account for this fact when the literary magazine was the first scholastic publication in American schools? Edmund C. Arnold and Hillier Kreighbaum, the authors of *The Student Journalist,* do not explain why so few schools have magazines, but they do present several chapters of suggestions for developing a magazine even when the budget of the English department is extremely limited. They call the creative magazine the "Showcase of Student Work."

Come then behind the scenes to see how a literary magazine can be the *natural* outgrowth of creative teaching and student interest and how it has become the "Showcase of Student Work" and an integral part of the Hall Senior High School English program.

Hall was a new high school with no creative writing class and with only one journalism class, which edited the school newspaper. After much research and study had been conducted by the English department under the supervision of the director of secondary education, the English teachers revised their course of study to emphasize varied types of writing and to challenge the creative and critical thinking of all students. Teachers decided to encourage students to write expository prose at all three grade levels and also to experiment with the short story, poetry, dialogues, one-act plays, and skits. In fact, teachers decided to start with a "writing campaign" each fall and to continue their writing emphasis throughout the year. One by one, as the limited budget would permit, books emphasizing writing and language were added to

[1]Edmund C. Arnold and Hillier Kreighbaum, *The Student Journalist: Handbook for Staff and Advisor* (New York: New York University Press, 1963), p. 188.

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the library writing shelf. During the fall these books were scheduled by the chairman of the English department and were brought by library truck and introduced to each class. Then both expository and creative writing began.

Early in the first year, after the new high school opened, students asked for a school magazine. They wanted to write, work, and edit their own literary magazine. "Let's make it our own—different from other schools' magazines," they said. And their own it became.

In their new book Arnold and Krieghbaum say, "Each high school magazine grows out of its accumulated traditions and its special environment."[2] This is as it should be. In Hall Senior High School (where 89 percent of the 1963 graduates went to college) the literary magazine has helped in setting traditions. It has developed from its own special environment. The school has three honors classes of gifted and superior students, one at each grade level (10-12); many regular English classes; and remedial classes at each grade level. From the beginning of the magazine, students and teachers decided to have one representative from each English class to help stimulate interest in writing, to sell subscriptions in his own class, to distribute magazines, and to be the link between the editorial staff and the class. The editorial staff, elected from the students in the English 12 honors class, and the associate staff, chosen or elected from regular English 12 classes, supervised the entire publication of the new magazine. Each year since its beginning, the criteria for the magazine have changed somewhat and may change as students and teachers vote on old and new policies and regulations.

Editorial and associate staffs were elected early in the fall by their classmates from those students who had maintained high grades in English, had demonstrated ability to write and had volunteered to work on the magazine. The staffs then set to work: they wrote and planned for the best literary magazine that the school could produce. The magazine itself was chiefly a student publication. The editorial staff and the associate staff, under the guidance of three English teachers, supervised the project. They typed the instructions for collecting and screening selections, for advertising and selling subscriptions, and for printing and distributing the magazine. They had meetings with class representatives and instructed them in their contacts with students and teachers. Staff members, usually those who had studied speech or public speaking, prepared their own speeches and went to English classes to explain the progress of the magazine, to stimulate writing and sale of the magazine, and to answer questions students asked about the

[2]Arnold and Krieghbaum, *op. cit.*, p. 188.

magazine's purpose and policies. In their speeches they emphasized the necessity for originality of all selections and explained the Editorial Release sheet each contributor must sign. (A sample Editorial Release sheet appears at the end of this chapter)

Since the English department had no money from the district to finance a magazine, the students had to conduct a sales campaign. Because the school had a newspaper and an annual campaign early in the fall (and other campaigns, also), the Student Council assigned the first two weeks after Christmas for the literary magazine sales campaign.

In spite of the after-Christmas financial doldrums, students conducted a successful campaign the first year; they paid all their bills and purchased a second-hand typewriter for future use.

Students still conduct their sales campaign each year after Christmas. Their advertising campaign now has added features. They prepare bulletin boards in halls, in classrooms, and in the library; they enlist the art department to conduct the Cover Design Contest; they display all magazines of previous years; they write articles and persuade the school newspaper to feature the magazine in one of its issues; they call salesmen in to hear "pep" talks given by the business managers and the editorial staff because all salesmen need to learn to use the receipt books correctly. All this activity takes place before or after school except for the actual talks given in the English classes. During these two weeks of campaign activity (also during the fall months) the two staffs urge students to hand in selections because the reading and evaluation of the material for the next publication will start just after semester exams are completed. At the end of the selling campaign, every student who has bought a magazine, votes on the cover design, and classes that have reached 100 percent are announced over the intercommunications system. The "whirlwind campaign" utilizes that extra potential of the honors class students and the leaders in the other English classes, but it does not supplant teaching.

After semester exams are over and grades recorded, the "push" for typed selections is the next emphasis for the staffs, because reading and screening of the selections must start before February 1. Fourteen members of the Editorial staff and fifteen members of the associate staff begin their reading of students' entries. Reading and screening sessions last from 3:30 to 5:00 p.m. three days each week, and at least ten members of both staffs must be present at each session. Before the reading sessions begin, the editor gives each selection a number (no name appears on a selection). The staff members read and discuss each selection carefully. If a majority of the ten members evaluating the selection agree to

accept it, they place it in a folder marked, "Accepted for the present." (The staffs often read and discuss a selection the second or third time before they accept it.) One English teacher and the editor or coeditor are present at each reading period. However, the English teacher does not vote on the selections. After all contributions are read and evaluated, the staffs place them in folders marked "Accepted selections," "Selections to be read again," "Selections to be used if needed," and "Rejected selections." With approximately five hundred selections to be read, the staffs work after school throughout February and March before they finish their evaluations. After all selections have been evaluated, the supervising English teachers read and evaluate all writing in the "Accepted selections" folder. Then they read the material in the "Rejected selections" folder and request the editorial board to reconsider selections that have literary merit. During the life of the magazine, teachers have questioned only one selection and students themselves voted to reject it after the teachers pointed out reasons for not including it. While staffs are choosing the selections, the art editor and his committee plan the layout, and student volunteers type accepted selections for the printer. Since the commercial department volunteered in 1963 to type each selection for the printer, the literary magazine has become even more a project of the entire school.

The production of the magazine does not interrupt classes because students do most of the work before or after school. Occasionally some members of the two staffs work during their study hall periods to get proofreading done on time or to complete reports that must be kept for future staffs and for the school files. The English department sets the day for the literary magazine to come out two weeks before the annual comes out or two weeks after the distribution of the annual because these two publications create real excitement.

Why all the excitement? Staff members say many times that they learned more about writing and literary criticism while they were working to produce their magazine than they ever learned in any class or from any teacher. A literary magazine can and does raise the level of all creative activity in a school. The music department in this high school sets to music poems written by the students. English classes visit the music classes to hear the lyrics sung. The drama department occasionally presents one-act plays written by English students. The science department and English department cooperate in preparing properly written short science papers and reports. The art department has students illustrate poems and prose selections and prepare displays of good writing and superior art. The English department asks students from

the speech department to give talks about the magazine. A writing program can raise the level of all creative activity in a school.

A good literary magazine—either a mimeographed one or a more expensive printed publication—is one of the best means of public relations a school can have. An attractive magazine, the brainchild of scores of students who have put their best efforts into producing an outstanding publication, goes into homes of over 75 percent of the student body. It informs the parents what the young people are thinking and what they are writing. Sometimes it amazes the reading public that there are high school students who are emotionally mature, intelligent, and creative. Furthermore, people see that there are many students who can write in spite of sensational magazine and newspaper articles to the contrary. The literary magazine reflects the creativity of the whole school, not just of the English department.

Is the magazine worth the time, the money, and the effort spent on it? After many years as a sponsor of a literary magazine that requires this "stepped-up" activity, this teacher says *it is.*

EDITORIAL RELEASE

Name_____

Grade_____ H. R._____

Teacher_____

Title of Selection_____

Poetry (total number of lines)_____

Prose (total number of words)_____

Statement Concerning Originality:

I wish to state that this entire selection is my own original work and that I grant permission to have it published in the Hall Senior High English Department *Inkwell* or to have it entered in an English contest. I also state that this selection was written after September 1, 196__.

_____
Signature of English student

_____
Date

VI

STUDENT PUBLICATIONS AS A TEACHING DEVICE

Many schools have student publications—newspapers, yearbooks, and literary magazines. Generally, each of these has a faculty sponsor and is staffed and operated by a group of selected students. These student editors and staff members are frequently the same students whose names appear on school honor rolls, who have lead parts in dramatic productions, who are delegates to the student council, and who, in general, are the top scholars and leaders in the school. It cannot be denied that the experience of writing, editing, and producing a yearbook, a newspaper, or a literary magazine is valuable. In the cases of the newspaper and yearbook, however, aside from an occasional letter to the editor, only the staff members do the actual writing. And this staff is ordinarily a very small percentage of the student body. Even in a literary magazine, where most of the writing is done by other than staff members, the percentage of the student body contributing to its pages is usually small. For example—one high school literary magazine includes writing from 1.2 percent of the student body. Since the philosophy of the faculty sponsor is generally to include only the best material available, the great proportion of students are shut out. Unfortunately the students come to see that the literary magazine is neither for them nor of them, and they often adopt an attitude of disdain toward it. Thus while the literary magazine may succeed in giving editorial experience to a few students, it frequently fails to give prestige among the student body for those who do the writing; yet making writing a prestige activity among the student body ought to be one of the most important objectives of student publications.

Consider these objectives of student publications:

1. Student publications should give students an opportunity to write.
2. They should give students editorial and production experience.
3. They should give prestige to the students who write for them and thereby make writing a prestige activity.

4. They should make reading and writing a real part of the student's world. The student publication has the potential to make writing something more than simply an activity assigned at the whim of an English teacher.
5. Student publications should give the student a reading audience other than the teacher.
6. Student publications should offer these opportunities, experiences, and values to as many students as possible.

The final objective leads to trouble immediately. If the writing of many students is included in a publication, then the quality of the publication suffers. As a matter of fact if the writing of more than 10 or 15 percent of the students is included, the quality probably suffers. I am not about to recommend that a literary magazine represent all or most of the students. But it is possible to produce more than one publication. It is possible for each English class to produce an issue of a newspaper or a class magazine. The following is a program for student publications which attempts to maintain very high quality in one phase and to represent all students in another phase. The first phase includes what may be called selective publications and the second phase inclusive publications.

Selective Publications

The yearbook and the school newspaper are the most popular kinds of publications in junior and senior high schools. There seems to be no lack of talent and budget for producing a newspaper, present in nearly every school. The literary magazine, however, has a different fate. A recent survey of schools in Indiana showed that very few schools produced any such magazine, yet Indiana as shown by the same survey has more magazines than most states. The cost may be prohibitive. Yet if there were enough interest, one would think that the money would be made available—even by the most thrifty administration.

One of the problems is, of course, that there may be little interest. No one has taken the trouble to generate interest in either the students or the faculty. After all, the literary magazine is a once a year shot. Once it is published it is usually forgotten as an issue, and there is nothing to remind the students until the issue the following year. This needn't be the case. If teachers begin encouraging students to write for the magazine from the beginning of the year, and if they use the magazines of previous years in class, the idea of the magazine can become firmly entrenched in the minds of both students and faculty. More important, the magazine can become a strong stimulus for writing in two ways. First, the students will begin to see publication of their

writing as a desirable goal. Second, the writing in the magazine can be used for students to imitate. Students generally see the writing of professionals as out of their reach; it is the writing of a different breed. But good pieces of student writing are not only within reach; they can be surpassed and frequently are. In addition, pieces of student writing in school magazines can be incorporated into various literature units. Student written satires can be examined the following year by students studying a unit on satire. The same will be true of other pieces of writing depending on their theme or topic. Thus, in a sense, it is possible to build up a student "literary establishment."

Student expository writing is frequently included in the school literary magazine as a sort of filler when there are not enough poems and short stories to fill up the magazine. The possibility of a separate publication for student essays on various aspects of language and literature is usually ignored. Yet such a publication can have several important functions in the school's English program. It too can provide the concept of audience so often lacking in a student's expository writing. It can provide material for classroom use by way of models for writing and ideas with which students may take issue. Most important, it can help to provide much needed prestige for expository writing.

The second problem in the production of school magazines—cost—need not prevent publication. Magazines needn't be printed. If a faculty waits until there is enough money available to print a magazine on slick paper, it may wait forever. Attractive magazines can be mimeographed in most school offices. Their covers can be silk-screened or printed in school art classes or print shops. A 500 copy issue of a 48 page literary magazine can be published at a cost of about $35.00. Such a magazine would include 65 pound colored cover stock and double weight mimeograph paper which can be printed on both sides. Each copy needs 12 sheets of 8½"x11" paper folded in half and one sheet of oversize (about 9"x12") cover stock also folded in half.

Folding the pages in half requires the careful preparation of a dummy so that stencils can be typed across the length of the stencil. On the stencils for a forty-eight page folded magazine, page one will appear opposite page forty-eight, page two will be opposite page forty-seven, and so forth. A dummy copy enables the typist to type the stencils rapidly and carefully. (If the school cannot provide the services of a typist for the magazine, it might be possible to find a parent willing to donate her services as a typist.) In making the dummy for the typist to follow, it is necessary to decide the size of the margins, the number of columns per page (one or two), the space between columns if there

are two on a page, the length and width of columns, and the space between opposite pages to allow for folding. If the columns are to be made even on the right hand margin (i.e., justified), it is necessary to know the number of type spaces required to fill the width of the column. Whoever types the dummy simply types until the column width is filled with whole words and syllables. When the number of spaces left over cannot accommodate the next whole word or syllable plus hyphen, the typist indicates the number of spaces left over by inserting the appropriate diagonal lines. This procedure enables the typist to plan a line of a column for typing on a stencil. She merely counts the diagonals and leaves a corresponding number of additional spaces between the words of the line so that each line in a column ends with a character in the final space of the line. Although the editor and typist must work painstakingly to justify columns of prose, the effort is well worth the neat looking professional appearance achieved.

Illustrations can be drawn directly on the stencil with a special stylus or can be burned into a stencil by a commercial process for $3.00 to $5.00 a stencil. A number of ink drawings can be burned into a single stencil, cut apart, and glued into spaces of the stencils for the appropriate pages.

One last hint. When the magazine is folded and stapled in the center, the pages at the right hand edge will not be even. The oversize (9″x12″) cover stock hides this uneven edge and avoids a laborious trimming process.

Inclusive Publications

The main emphasis of the inclusive publication is not quality but broad participation. This category can include the school newspaper and various classroom publications.

Ordinarily the school newspaper is published by a central staff of editors and reporters working under a faculty sponsor. While at the senior high level such an arrangement might be advisable, there is no reason why this should be so at the junior high level. Each English class in the school or each English class at a particular level can be responsible for one issue of the paper. In this way every student receives some experience in writing for a newspaper and has the opportunity of publishing at least one article. In the junior high it is fairly easy to encourage competition among English classes for the best issue of the paper. At the same time it is possible to maintain a central staff of students who write editorials and continuing columns, and who are responsible for general editing, production, and distribution.

With this arrangement a printed paper is still possible if money

is available. If not, a mimeographed edition with line drawings is satisfactory. Some English classes may wish to conduct special school activities to raise money for a printed issue.

The class magazine is an inclusive publication which is very popular with students at both junior and high school levels. It can be attractively and inexpensively produced. Every student should have some part in the production of class magazines—if not in the writing of material, at least in the designing of a cover or in the production and assembling of the final copies.

Six colors of ditto paper are available for covers; and by impressing parts of the cover design on blue, green, red, or purple carbon sheets, it is possible to obtain a variety of interesting effects. The pages of the magazine can be attractively illustrated in the same way.

Such magazines can be made up of the writing for a single unit of work or of the best pieces of writing produced in an entire semester or school year. Collections of haiku, tanka, descriptive poems and essays, short stories, articles on literature, and articles on language make the work in English more meaningful to the student and give him a sense of pride in his work. For classes made up of the weakest English students such magazines serve as a great incentive. Weak students seldom have the opportunity to do well in English or to take pride in what they can do. A magazine, though it be a collection of horror stories, a collection of brief descriptions of animals (a bestiary), a handbook outlining procedures for repairing automobiles, or a collection of favorite recipes, can do wonders for the spirit of such students. A magazine gives slow students a kind of recognition and pride they infrequently receive in an English class.

A school's publication program should have a dual purpose: to highlight the best writing and to give all students an opportunity to publish their writing. The school's literary magazine made up of material chosen from all the writing done by students in the school will highlight the best writing but will not suffice alone. With only selective publications too many students are excluded. The school's newspaper and class magazines can provide a place of publication for all students. In the same way that new, unknown poets need the small literary magazines, our less talented students need the class publications. The school's publication program should give all students a reason to write, a desire to write, an audience to write for, and prestige in writing. The class magazine cannot end all of our composition woes; but if we fail to use this teaching tool, we are neglecting an important motivational force—for both teachers and students.

VII

ONE COLLEGE MAGAZINE AND HOW IT FUNCTIONS

Within the past five years, *The Galleon,* thirty-seven year old literary magazine of McMurry College, Abilene, Texas, has received not only special ratings for overall good qualities but has also placed high with its individual entries in competition with similar creative work from other colleges in Texas.

Staff members meet with college administrators to determine matters of magazine budget and policy. A knowledge of school policy is necessary for staff members who must learn to recognize tasteless or banal material. Working with older, more experienced staff members, the beginner soon learns how to cope with the practical realities of editing and publishing.

From meetings with publishers, students working on *The Galleon* learn facts about layout, format, color pages, cuts for advertising and for art work, and paper costs. The business manager and his helpers learn to meet the public when they solicit advertising. They have opportunity to observe that a personal visit to a potential advertiser at a convenient time of day is more effective than a telephone call. Not only does it pay to advertise. It pays to get acquainted with advertisers.

The experienced adviser soon learns of the best literary judges in the area. *The Galleon* conducts literary contests twice each year in essays, short stories, and poetry. Sometimes contest judges are Texans and often they live out of state. In 1962, for example, the judge of the essay contest was a member of the editorial staff of the *Dallas Times Herald;* In 1963 the judge for essays was a member of the *Atlanta* (Georgia) *Constitution.* Students on *The Galleon* staff often suggest the names of writers they admire and these names go into a file from which the adviser may draw for next year's panel of judges. *The Galleon* members cease to think of fellow students as mere names. They watch

eagerly to find new students on campus—students who have been on publication staffs in high school, or in other colleges they have attended. Such students are invited to submit their creative work to *The Galleon.* Staff members study the school calendar to keep writing deadlines from conflicting with the yearly McMurry College picnic or with the fall Homecoming. From year to year, the distribution editor makes an earnest effort to see that past errors in distribution are not repeated. Awards must not be given out the week before examinations when students often take their saved-up cuts from assembly. Staffers know that interest in the magazine depends upon students seeing contributors receive their awards. Rapport with contributors is important. A pleased contributor will usually make necessary revisions in his manuscript so that it will conform to college policy or the staff's criteria of good taste.

Magazine staff workers develop skill in literary criticism as they evaluate materials coming into the contribution box. Information and experience which aid such evaluations is gained not only in creative writing classes but through conferences with sponsors, with staff, and with judges. Staff reading parties where the approval of three staff members is required to place a selection in the coming issue aid the staff to develop their critical abilities. Best of all education for the magazine editor and his assistants is attendance at a summer writing conference at Norman, Oklahoma, yearly in early June; at the Rocky Mountain Writers' Conference at Boulder, Colorado, or at the famous Bread Loaf Conference at Middlebury College, Vermont. Highly instructive also are the comments made by judges of the annual literary contests on the pieces submitted.

Although much is to be learned by the magazine staff about production itself, perhaps the greatest gain staff members make as a result of their work on a college magazine is respect for hard, sustained work, for promptness at meetings, for carrying out assignments, and for cooperation with other workers, with sponsors, and with the college writers themselves.

The staff visits another college campus for two days yearly when it attends TIPA (Texas Intercollegiate Press Association) Conference where leading student writers, magazine advisers, and professional journalists, discuss every phase of magazine production. At these annual conferences, magazine staffs attending, visit the printing rooms of the leading newspapers and magazines of Texas.

A powerful, constructive force for improving the literary magazines of TIPA schools is the rating book produced by the host school for each TIPA affiliate. The rating book discusses the strong and weak

points of every magazine. Then, while the Association meeting is still fresh in their minds, and as they make their way home, staff members plan their next year's "bigger and better" issue.

Magazine staffs of TIPA schools encourage exchange of magazines with colleges in Texas and with colleges in other states. *The Galleon* staff exchanges its magazines with at least seventy-five colleges yearly.

Students who become *The Galleon's* best workers enroll in creative writing as high sophomores when their grades permit, or at the latest when they are juniors.

Although there seems to be a tendency on some college campuses to drop the magazine when publications are curtailed, it is not so at McMurry College. In the spring, the staff plans for the fall issue. The editor comes to the creative writing class several times to spot good writers. He invites every one of the class who is to be on campus to submit something in the fall—perhaps a revision of his best poem, essay, or short story done for the creative writing class. It is magazine policy that all contributions must be written recently. It is also policy to expect staff members to be contributing writers for every issue.

A literary magazine must be alive. It must be talked about on campus, circulated among students, read in dormitory rooms, seen on the desks of faculty members. The literary magazine must be prominently displayed on library bulletin boards, on shelves with other periodicals, and on library tables, being read by interested students.

The Galleon has flourished for thirty-seven years. By studying other magazines and by improving its own editorial techniques, the magazine aims to stay alive and lively for at least a hundred years.

VIII

OKLAHOMA'S HIGH SCHOOL ANTHOLOGY

Anthology

The *Oklahoma High School Anthology* is a collection of junior and senior high school prose and poetry. Designed to reward talented students, the *Anthology* provides an outlet for the creative efforts of students from all parts of the state. The publication is sponsored by the Oklahoma Council of Teachers of English.

Background

For the first edition in 1959, approximately 900 manuscripts were submitted from 69 senior high schools. In 1960 the *Anthology* widened its scope to include junior high selections. More than 1100 contributions were submitted. The number of contributions and the number of schools participating have increased each year. Over 2200 selections from 115 schools were received for the latest edition.

The Oklahoma Council hopes that the *Anthology* will in some measure help to improve the quality of writing in junior and senior high schools. Students are urged to submit selections which illustrate basic composition skills. Book reviews, literary analysis papers, and paragraph assignments are emphasized in addition to short stories and poetry. The Anthology Committee attempts to present not only some of the best student writing, but also to publish a collection representative of all sections of the state and of many types of schools.

Uses

Oklahoma English teachers have discovered the *Anthology* to be a valuable teaching aid. It may be used as a motivation instrument in a variety of ways. Boys find poetry less forbidding when the unit of study can be introduced with light verse. Students may be inspired to write poems by reading the poems of students their age.

The inexperienced student may prefer narrative or rhymed poetry

to blank verse or the lyric. Imagery may have meaning for him when he reads "Fall," a poem written by a student his own age.

FALL

Leaves of poplars
Shimmer
In the sunlight.
A deep mauve haze
Hangs over countless hillocks
And stretches on
Into the distance.
Dull matted orange
Marches up the hill;
Clear beds of sumac
Place an accent;
Lichened rocks
And rusty-violet leaves
Mix company underfoot;
And
Middle age descends
Upon the year.

Some poetry selections emphasize the importance of adolescent writers experimenting with poetic forms that are new to them. An example of one student's haiku may inspire other students to investigate this compact poetic style.

Graceful dreamlike geese
Float across the full moon's face
Writing silent poems.

Uses of the *Anthology* are not limited to poetry study. The descriptive sentences appearing in the 1960 edition illustrate one way of adding variety to writing experiences:

The old farmer clung to his little piece of earth as if God had planted him there.

He was a shaggy, flea-bitten mongrel whose ribs showed through the thin coat of flesh he wore.

Many entries appear as "Metaphors and Similes." For example:

Fireflies are the torches of the sandman.
The moon was a lemon slice in a blue crystal dish.
A steam shovel is like an inexperienced barber—the more it removes, the bigger the gap.

The longer prose selections reveal many adolescent attitudes and emotions. Guidance personnel and English teachers have long recognized the value of students sharing their impressions and experiences through writing. The following selections reveal the writer's search for maturity and self-understanding:

> Someday I'll know about my life. Someday I'll have to look at all the things I have or haven't accomplished.
>
> A man's dreams are no good until they become a reality.
>
> What is my security? Is it a home and family? Is it a job, car, and money? Or does it depend upon my own mental ability and personality? The first would be the answer of a child, the second the answer of many young adults, the third the answer of a thoughtful person seriously interested in the true security . . . True security is the reward of a growing personality, which enjoys family and material prosperity, but is not entirely dependent upon them.

Although many selections meet the requirement of excellent writing standards, the value of the *Anthology* is not restricted to recognition of unusual creative ability. The editor realizes that the selections cannot stand the test of examination as "significant American literature." However, any teacher of youth knows that students do not automatically and inherently appreciate good literature. They cannot always distinguish masters from the bulk writers. In attempting to express their feelings and experiences, they may be led to a deeper appreciation for the writer who could create Tom Sawyer and Huck Finn. Adolescents must realize that their personal emotions and often their experiences are not drastically different from those of the authors whose works they read in English classes. The difference lies in the ability to share feelings and experiences through writing. These excerpts reveal the young writer's sensitivity to beauty and his desire to share his experiences through emotionalized description:

> STREETLIGHT IN THE SNOW
>
> Casting honey droplets
> upon the snow,
> Placing carefully
> a golden circle around the post,
> Demure frosting covered cupcake
> on a prim pole,
> Gossamer powdered sugar
> sifting down, around,
> Framed by filigree fanciful trees
> above neatly crusted housetops.
> A candy candle preening
> in the downy, dreamy, snowy night.
>
> MORNING
>
> The sun cut itself on a sharp hill
> And bled into the valley . . . .

By giving tangible form to their impressions and experiences, students can develop their descriptive powers. It is possible that many students would have written their selections without the motivating possibility of having their writing published. However, the *Anthology*

provides an opportunity for the inexperienced writer to have the thrill of sharing his thoughts with others.

Suggestions for Publishing an Anthology

Teachers and students from any state or area may find publishing their own anthology a challenging and rewarding project. The following points may be helpful in initiating an anthology:

1. Begin on a limited basis. The first Oklahoma edition contained only high school material. Later this scope was widened to include junior and senior high contributions.
2. Invest sufficient funds to make the booklet attractive and appealing. The most important object is to get the material printed, but scrimping on appearance may reduce sales. The copy need not be elaborate, but it should create respect in those who are not associated with it, as well as pride in its supporters.
3. Make an effort to reach all possible contributors. The Oklahoma committee sends a list of entry rules to each English teacher in the state.
4. Distribute copies throughout the state to responsible people who will promote sales.
5. Use local and state English meetings to publicize the anthology and to sell copies.
6. Secure a number of interested teachers in various sections of the state to publicize entry regulations.
7. Ask other educational groups to support the project. Many copies are sold each year to Oklahoma libraries.
8. Investigate the possibilities of securing support from college groups, i.e., alumni groups and other organizations.
9. Develop a set of entry rules which will limit the number and length of selections to those which can be efficiently handled by the editing committee.
10. Acquire two groups of judges. High school and junior high English teachers may serve as preliminary judges. College English faculty may be asked to make final decisions.
11. Insure that the various levels and sizes of schools are represented.
12. Request aid from publishers of English materials and textbooks. Some companies will donate a sum in order to be listed as a supporter of the publication.
13. Ask organizations, colleges, or individuals to sponsor the sending of complimentary copies to students having selections printed.

14. Use state and local publications to publicize anthology news. *The Oklahoma Teacher* includes an article on the *Oklahoma Anthology* each year. Announcement of entry rules and deadline dates also appear in this magazine.
15. Include a copy of the entry rules with each copy sold.
16. Send congratulatory letters to students having selections published. A suggested news release for the student's local papers may be included with the letter.
17. Include various types of creative and expository writing to increase the value of the anthology as a teaching aid.
18. Collect a bibliography of composition teaching aids and include a mimeographed list with each copy.

IX

THE HIGH SCHOOL STUDENT AS CRITIC

The literary magazine, occasionally nothing more than a cultural ornament appended to its school's English program, can function as an intrinsic part of the writing and reading sequence. Then why doesn't it function in that way? Too often the evaluation of the total magazine is superficial. If the magazine's content reveals minimum literacy and its format is attractive (graphic arts add a certain splashy creativity), faculty readers seem satisfied. They may even say that the magazine is "sophisticated," "first-rate," or most flattering of all "college level." The principal may send copies to members of the school board who in turn write gracious notes to the magazine adviser. But, except for the pleasant generalities, the student hears nothing. He may have pieces in the magazine each year of his high school experience without hearing one specific comment about his poem, short-story, or essay.

Should one say that the student is no prophet in his own country, and the writer's lot is a lonely one, and let it go at that? Perhaps the indifference of the high school writer's audience is typical of our times. More minds are shaped by the weekly news magazines than by the literary monthlies. Why not just accept the fact?

Whenever the attitudes of educators simply mirror the current drift of society, then a counterstatement is in order. Those who view serious student writing as a crucial act instead of one more consumer item will seek valid ways to awaken drowsy students and teachers.

The literary magazine can be a useful, if unscientific, measuring instrument of classroom objectives; it should become an integral part of English instruction. To be sure, as an evaluative device it is both partial and indirect. Several limitations restrict its accuracy as an index. For one thing, the most able English students provide the bulk of contributions. In addition, we have no precise criteria to measure the connection between instruction in the classroom and performance in

the magazine. However once these limitations are understood, the magazine can become a measurement of classroom excellence. The magazine is especially helpful to an English department which has organized its program into sequential patterns. Members of such a department will have made agreements about theory and practice in the teaching of language, literature, and composition. When these instructors begin to discuss the teaching implications of the literary magazine they have criteria derived from shared assumptions, and they can discover some of the ways the magazine relates to their common objectives. They know some of the specific qualities and causal connections they are looking for. They see the magazine's potential, if not actual, function within the total program. They can place its activity closer to the center of language instruction so that it becomes an intrinsic function instead of a decorative facade.

This chapter touches upon a few of the ways the magazine may reinforce the teaching of English. Its specific intent is to focus attention upon one problem—literary criticism—and to illustrate how the English teacher may read the magazine as a barometer of significant trends. The chosen illustration consists of subjective observations about the study of literature's relation to the critical essay.

Curriculum revision in recent years shows a trend away from thematic or nationalistic arrangements for the study of literature. English teachers increasingly recognize the importance of structure in literature, and they tend to make esthetic principles rather than thematic or sociological relevance the basis for selection of works of literature. Yet, most student magazines contain little critical writing, and that little is poorer than one might expect. If the literary magazine reflects aspects of the English program, then there is evidence that many English teachers fail to instruct students in the principles of literary criticism.

Only a handful of the current crop of school literary magazines gives much attention to criticism. When critical essays do appear, the authors often write vaguely about theme, but show no knowledge of how that theme is developed, enacted or achieved. Seldom does the writer of such an essay go deeper than his personal taste or move beyond a purely subjective or "contemporary problems" approach; seldom does he move inside the work to show the reader the ways an idea is explored and dramatized through the design of language.

In spite of the voluminous publications of twentieth century critics and scholars, many high school teachers still seem unaware that criticism is an important and imaginative body of knowledge. Perhaps they feel that the work of Richards, Burke, Eliot, Frye, Tate, Empson, Blackmur,

Ransom, Langer, and others has no bearing on the teaching of English. The best critics are simply the best readers. Will their methods of illuminating literature contaminate students? If literature is to be taught, then teachers need to engage in the continuing conversation with the most informed and perceptive readers, the critics, who are often poets and fiction writers themselves.

Certainly, there are many ways to misuse critical theory and practice. Most English teachers have at one time or another overtaught some theory, spent too much time on an "ism," or simply blocked the student's way to a literary work by explicating too much at the wrong time. In addition, the teacher is always faced with the possibility of an incomplete reading of a great work of literature.

However, such limitations are so common to the whole task of learning, reading, and living that to use them as justifications for avoiding the critical responsibility is simply to increase the muddle. The darkness is not the light and even if it were, we would have to make the best of a bad job and muddle through. Both student and teacher will be able to "muddle" better precisely because they know what paradox means—and it is not a social studies term.

In other words, literature programs emphasizing writing technique will have better results than programs lacking such a plan. This is not to suggest that other types of criticism—genetic, psychological, historical —should not inform the teacher's course. But students discover more about ideas once they have found them in the voice, tone, diction, point of view, contrasts, or irony and when they discover the forms of life as they rise in a work of art as compared to an ideational pattern or thematic unit superimposed on the piece of art. Students will acquire a deep and permanent understanding of literature if they begin to see something of the process involved in the artist's craft. As a result of this understanding, their own writing may improve. It will improve if they have grasped some of the problems associated with the endless care and patience required to construct a work of art.

Emphasis on the design of literature and the craft of writing raises questions about "form and content," about various methods of explicating the text and the dangers involved in analyzing the life out of a poem. Teachers say that thought and structure are inseparable; yet they know that real dangers exist. If the teacher's art and the approaches he sets up do not keep the student aware of technique, the student may never really learn to read. If, on the other hand, the teacher fails to keep his students aware of the vision which generates artistic devices, the student may confuse the means and the ends and miss the unique thought

and deep compassion which motivate all great literature. The student may become more fascinated with his own interpretation than with the living world of language and meaning he is discussing. However, teachers recognize that every method has its abuses, and the value of criticism cannot be tested by its lapses alone.

In conclusion, the teacher may wish to consider these ideas:

1. Secondary school students are mature enough to study and to write critical essays.
2. Esthetic emphasis enhances human values.
3. Literary criticism is a creative art.
4. Appreciating and criticizing are not mutually exclusive operations.
5. Critical schools or approaches need not be opposed; they can all be useful. A student should know the uses of different critical approaches.

The English program that brings to bear the best instruments of literary criticism can improve the quality of the school literary magazine, and the magazine will have enthusiastic readers who have learned to take pleasure in the form of a work of art. The magazine which emerges from an English curriculum committed to the principle that criticism and appreciation are two sides of the same coin will provide an incentive and a standard not only for student writing but for student reading as well.

X

MAKING THE SCHOOL MAGAZINE LITERARY — MOTIVATION, EVALUATION

A California woman possesses a genuine treasure, a high school literary magazine brought out in 1864 by the high school in Placerville, El Dorado County, California, just nine miles from Coloma, where gold was discovered. The entire magazine is neatly written in ink, and illustrations are drawn in red ink. There is no record of how many copies were so lovingly and laboriously transcribed. The magazine is called *The Union Star.*

In a short hortatory editorial, the editor adapts the theme of *Lysistrata* to conditions prevailing during the War between the States.

> We have heard of the glorious news of the downfall of Vicksburg. I have always felt a deep interest in our cause but I don't think the girls do all they can to show their disapprobation to what are called "The Copperheads." I would say—utterly refuse their company in any way and not be afraid to tell them why you do so.

So much for the editor who could not quite make up his mind whether to use "I" or the editorial "we." So much for *Lysistrata* in reverse and for *The Union Star,* the Placerville High School magazine of 1864. Was it literary? What makes a school magazine literary? Can a primary magazine be literary? How about a collection of stories, poems, and essays by students of the upper elementary grades? How can a magazine adviser justify the term "literary" in reference to student writing? Every high school English teacher knows full well how much writing by high school students is nonliterary or downright unintelligible.

Consider, for instance, the following remarkable sentence culled from a book report on *Ivanhoe* written by a twelfth grade student. "Isaac, the Jew, was stranded in the dessert but was desperately trying to find shelter."

Being stranded in the dessert sounds delicious, but the reader will

recall that Isaac was traveling through the English countryside. Whether considered linguistically, geographically, or orthographically, the sentence is appalling. However, some high school students are capable of writing book reviews, not just book reports. They do not get stranded in the dessert or anywhere else. Their perceptions as revealed in their book reviews can awaken interest in the book and can enliven the school literary magazine. Such reviews can help to make the magazine literary.

What then is the secret, the essential ingredient, if the school magazine is to earn the designation "literary"? Is it intellect? Should advisers permit only students designated as "gifted" into writing classes? Should only the gifted be permitted to submit manuscripts? In many schools giftedness has been geared to I.Q. For instance in some cities, 135 I.Q. or above is termed "gifted"; below, flotsam and jetsam. Yet English teachers have observed that writing gifts abound in the 120-135 I.Q. students.

If intellect does not make the literary magazine literary, what does? Well, student imagination helps. Moreover, student imagination and student intelligence are not the same. The editor's imagination, the adviser's imagination and, if there is an editorial board, the individual and collective imagination of its members largely determine how literary the school magazine will be.

How can teachers stimulate the imaginations of student writers? Instead of the old formula for sight reading: "Look, say," the method may well be "Hear, try." When the teacher has sized up his class, he usually stimulates it to writing by reading aloud short pieces by professional writers. Or he may read the best pieces from school magazines of previous years. Then he gives students some choice in subject, point of view, and form. The experienced teacher devotes one or more class periods to uninterrupted writing. Individual students may consult with him, but he does not lecture or otherwise intrude upon the writing experience. After twenty or thirty minutes of writing he does not announce, "All right, class. For the rest of this period we are studying sentence patterns," or, "Turn to page 75 in your language books and do Exercises A and B on comma usage."

When English teachers generally stop feeling guilty about class time devoted to imaginative writing, school literary magazines will almost overnight grow more deserving of the adjective "literary."

Generally, the literary forms represented in the magazine at high school and at college level are poetry, light verse (which sometimes reveals the skill and wisdom demanded of poetry), short story, familiar

essay, formal essay, and feature article. In primary grades, verse, and paragraph or sentence essays, and paragraph narratives make up most collections. When student writers read, listen, meditate, enjoy words, and fit words to their images, there is a chance that their writing will show some quality of imagination.

Developing sensory vocabulary with a class helps to stimulate student imagination. After taste, touch, smell, sight, and sound words have been put on the board, the teacher asks the class to write paragraphs or poems with one main sensory appeal. With older students, the teacher may lead from the sensory vocabulary and the paragraph or verse compositions which grow out of it, to Poe's theory of composition, his idea and ideal of the "unified effect."

Poe's long, cadenced sentences are no longer in the mainstream of American prose style—if that style can be said to have a mainstream, but they continue to charm students. The last line of "The Masque of the Red Death" may show why. Its music and its imagery send a joyous chill right up the spine. "And darkness and decay and the Red Death held illimitable dominion over all."

After the teacher has read "The Masque of the Red Death" or "The Pit and the Pendulum" or "The Tell-Tale Heart" and the class has decided the unified effect of each story upon the reader, students are ready to experiment with unified effect stories of their own. They may combine the unified emotional effect with the newer concept of beginning with a person and letting his nature shape the events of the story. They will see that Jack London followed this technique in his short story, "To Build a Fire."

To prime the pump of ideas, Nathaniel Hawthorne's American notebooks are excellent. Their copyrights have expired, and they are in the public domain. Without permissions or payment, teachers may duplicate notebook entries which appeal to them. When notebook entries are read to the class, each student may expand one entry into a story, an essay, or a poem. Hawthorne was, of course, keeping the notebooks as sources for his own narratives, short stories, and novels, but they will stimulate other writers and other forms of written expression.

One high school student developed the following notebook entry: "The print in blood of a naked foot to be traced through the street of a town." That was the entry of seventeen words which drew her imagination back to the witchcraft trials, back to Salem. . . .

Other students enjoy this entry: "In an old house, a mysterious

knocking might be heard on the wall, where had formerly been a doorway, now bricked up."

It is well to read to the class examples of contemporary fiction such as Shirley Jackson's "The Lottery" or Katherine Anne Porter's "The Jilting of Granny Weatherall" or perhaps several *Scholastic Writing Award* winners to demonstrate that unity of effect is still vital to the short story.

Magazine staffs must be looking for the story with character which shapes events, the unified story, the story of specific detail. Students must be extra critical of a story which utilizes the often tried but not necessarily true formulas, the threadbare situations, and the sterotyped characters.

Some have asked, "Who loves a fat man?" The question is easy and so is the answer. Lots of people do. But who loves an essay in a high school literary magazine? What makes an essay worth including? How can magazine advisers get a variety of nonfiction, expository, critical, and familiar essays? Surely it is every adviser's annual hope that no student will submit an essay titled "My Trip to the Dentist." To parody Thoreau, "When you have read one essay about the horrors of novocaine and drills, you have read them all." How can teachers stimulate imagination in essays? Well, English departments can be particularly helpful in submitting essays because all English classes write expository papers. A review of *Lord of the Flies* was a popular piece in one magazine in 1963. So was an expository piece on Federico Garcia Lorca. Favorites of the previous year were two informal essays, one entitled "On Poetry and Prose" and another, "It Might Be a Lady . . . Then Again It Might Be a Tiger."

The first begins, "Don't take up poetry. Poetry corrupts. It will ruin your expository writing. I'm serious about this statement, because I'm a case in point."

The second essay details practical and impractical but workable ways for a teenage girl to get rid of a teenage boy who "drops in" any old time to see her. Two or three lines from the essay demonstrate that it has the authentic informal essay tone. "The next method works only if you are dressed to the teeth. I recommend it for use only on habitual dropper inners. Open the door and gush, 'Harvey! How wonderful! I was almost sure you'd forgotten our date . . . But you're hardly dressed for a night club.' This procedure is guaranteed to send Harvey blushing and stammering out of your life."

A rule of thumb for nonfiction pieces in the school magazine may be variety: at least one familiar essay, perhaps a book review or a critical

piece. If an editorial is used, it should more often be expository than sermonizing.

The kind of nonfiction which most evaluation services dub "features" is the weakest area in many school magazines. Often neither the staff nor the adviser can decide whether essays are literary or journalistic. Often staffs have the uneasy feeling that expository pieces are not organic, not germane to the school situation, and that the staff may be including them only to boost the magazine's rating.

It may be helpful to ask the school's journalism teacher or newspaper adviser to sponsor an interview for the magazine since the interview is often part of the news course. Because the 1964 *Oak Leaves*, Oakland High School, California, magazine, is dedicated to Jack London and because his daughter Joan lives just a few miles from Oakland, journalism students decided to interview her. The interview was handled as a press conference. Four or five students asked questions and recorded Miss London's comments. Each wrote up his own version of the conference interview, and the staff and adviser chose the best. It is the sort of feature which grows out of the school's natural interest in Jack London, far and away the school's most famous alumnus. The interview gives readers Miss London's insights to her father's nature. It is literary in the sense that it moves with grace and does what an interview should do. It lets Miss London speak. It develops a picture of both authors, father and daughter. The tenth grader whose interview was chosen, wrote it, discussed it with his journalism teacher, then did several revisions. Enlisting the aid of the news staff brought desirable unity to the school publications picture, a unity which continued in the 1965 edition of the magazine when a reporter interviewed two foreign exchange students.

Student poetry quickly discloses how literary or nonliterary a school magazine is. Some variety in poetic forms is desirable. Many high school poets submit only free verse and are sad to learn that free verse has its disciplines and is less free than they imagine. It is not merely prose with the hiccoughs. Although free of a regular pattern of rhyme and meter, it may have occasional rhyme, alliteration, and cadence. It needs imagery.

Student poems often fail because the student poet has not lived with and played with words long enough. He often puts his trust in exaggerated metaphor or trite rhymes, or if he is influenced by the Beatnik school he may be addicted to something he calls "prose flow" which is an uneasy marriage of prose and verse, sort of like turning on the faucet of imagination and letting it spray all over. Students on

magazine staffs should be sufficiently briefed on traditional verse forms so that they will reject no poem because it is a sonnet, or a lyric, or because it rhymes. They should be familiar enough with such forms to have some appreciation of their difficulty. They should have read enough poetry to recognize when poems in traditional forms are written with some skill.

Almost every English student has a language or a literature book which can guide him in his experimentation with poetic forms. He may enjoy identifying couplets, quatrains, sonnets, haiku, and free verse which have appeared in previous issues of the school magazine.

Light verse is as hard to stimulate in the classroom as is a good sonnet. However, somewhere in every school sits the born satirist. If the teacher can help him with rhyme, can get him to read light verse masters—Ogden Nash, Richard Armour, Phyllis McGinley, Ethel Jacobson and others—he may become surprisingly adept. Specific current happenings, fads, phobias may be his meat. The newspaper may, therefore, be his source book. Just as Jonathan Swift in his "A Modest Proposal" suggested that English landlords fatten Irish children to serve on their tables as a new luxury, the student satirist may make his point by the very extravagance of his imagination. In experimenting with light verse, he is likely to learn the importance of brevity, perfect rhyme, and the punch line.

How can advisers and staffs make the literary magazine literary? They can do it by encouraging imagination among student writers. Imagination is often best stimulated by surprise, mild shock, or countermotion—as stroking the cat's fur the wrong way generates sparks as well as scratches. Creativity is a state of restlessness, of searching. In a way, the stimulating of imagination is like baking a package cake. The ingredients are always there in student minds. One would suppose any literary adviser or staff could put them together. Add stimuli, stir, and bake. But so much depends on the stimuli. So much depends on the stirring, and so much depends on the emotional temperature of the classroom.

XI

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Twelve well-written chapters deal with the writing process in a way that appeals to the high school senior or college freshman. There are excellent suggestions on how to observe objects, people, actions, moods, and on how to make writing perceptive and concrete. Well-chosen examples of good writing and attractive format permit the student to use the tools effectively.

Gordon, Caroline, and Allen Tate. *The House of Fiction: An Anthology of the Short Story.* New York: Charles Scribner's Sons, 1960.
A superior collection of short stories with helpful commentary on every story reveals the authors' belief that certain "constants" (secrets of technique) appear in the works of all masters of the craft. Students may become acquainted with these secrets of technique in the study of these stories. The last section, "Notes on Fictional Techniques" (nearly forty pages), is extremely valuable to the high school teacher and to both college and high school students.

Hemphill, George. *Discussions of Poetry: Rhythm and Sound.* Boston: D. C. Heath and Co., 1961.
Twenty-four essays by the old and new critics on matters of prosody provide

the poet-in-the-making with excellent materials. Though presented in varying language and from different viewpoints, the materials relate to the growing poet sufficient details for whatever type of poetry he may choose to compose. The student can submit his verses to various tests by a mastery of scansion which he learns as he reads this book, by changing pattern meters to suit his idea, and by studying stress, intonation, and sounds. The flexibility of language becomes clear to the experimenter with metrics, so that poetry becomes a matter of thought rather than mere jargon or less meaningful form. The book is a supplemental teacher for a creative writing class or for those who manage a literary magazine. It is helpful to high school and college students as well as to teachers.

Hogrefe, Pearl. *The Process of Creative Writing* (3rd. ed.). New York: Harper and Row, Publishers, 1963.
Each of the twenty-three chapters in this well-organized book discusses principles, applies them to definite writing assignments, and presents excellent examples of both student and professional writing. Part I, "Narration and Short Story," progresses from the simple to the complex. Part II, "Personalized Exposition," guides writers who wish to make exposition clear, forceful, and interesting to general readers. The material in both sections is stimulating for the advanced high school student in introductory college courses or for the college student who wants to write and to develop additional reading skills.

Hook, J. N. *Writing Creatively*. Boston: D. C. Heath and Company, 1963.
Seventeen excellent chapters deal with varied types of writing—letters, autobiographies and biographies, articles and essays, short stories, short plays, and various kinds of poetry. The helpful suggestions on sensory words, description, imagery, and the writer's craft will aid teachers and students.
(High school)

Ives, Sumner. *A New Handbook for Writers*. New York: Alfred A. Knopf, Inc., 1960.
Four excellent chapters—"Types of Styles," "Building an Effective Style," "Language and Meaning," and "Writing and Thinking"—are valuable to high school seniors and college freshmen interested in learning the manipulation of structures within a sentence to the organization of the whole composition. The book may be used as a reference or as a textbook.

Jones, Alexander E., and Claude W. Faulkner. *Writing Good Prose: A Structural Approach to Writing Paragraphs and Themes*. New York: Charles Scribner's Sons, 1962.
This excellent book trains the student to write effective, well-organized expository prose. It introduces the writer to materials of gradually increasing complexity and makes him aware that the fundamental coupling mechanisms of expository prose are practically identical at all levels of complexity. The chapters which discuss outlining, introductory and concluding paragraphs, basic theme patterns, and expanded theme patterns contain many new ideas, excellent examples, and detailed illustrations. This book is helpful to teachers, high school seniors, and college students.

Loban, Walter, and others. *Teaching Language and Literature*. New York: Harcourt, Brace and World, Inc., 1961.
Excellent sections on language, logical thinking, imaginative thinking, and written expression aid the English teacher in motivating students to write. The chapter "Written Expression" is especially good in suggestions for encouraging imaginative writing.
(High school)

Mowery, William Byron. *Professional Short Story Writing*. New York: Thomas Y. Crowell Co., 1958, O.P.
This book omits no necessary information for the beginning story writer; it covers even proper suggestions for reaching a market. The language is simple enough to be grasped by beginners. To use it with Laurence Perrine's *Story and Structure* gives a college writing class all the laws and examples needed for writing short stories.

Palmer, Raymond C., and others. *Experience and Expression*. New York: Charles Scribner's Sons, 1962.
This book aids student writing by providing an abundance of personal narratives, interpretive essays, book reviews, and other selections which stimulate student reactions, both oral and written. This interesting collection provides a variety of materials that serve as models for writing. The helpful introductions, stimulating headnotes, and the numerous writing suggestions are designed to help the superior high school student or college freshman in meaningful reading, writing, and discussion.

Parnes, Sidney J., and Harold F. Harding (eds.). *A Source Book for Creative Thinking*. New York: Charles Scribner's Sons, 1962.
This book of readings on creative thinking seeks to develop a more creative trend in American education. The best thinking on creative problem-solving of the 1950's is brilliantly arranged to create interest within colleges and universities in developing creative thinking. The book is a reference book for college students and high school teachers. The five divisions are as follows: Part I, Creative Education in the Space Age; Part II, The Creative Process—Philosophy and Psychology of Creativity; Part III, Creative Imagination: Research into Its Identification and Development; Part IV, Operational Procedures for Creative Problem-Solving; Part V, Case Studies of Educational Programs for the Deliberate Development of Creative Problem-Solving Ability.

Perrine, Laurence. *Story and Structure*. New York: Harcourt, Brace and World, Inc., 1959.
This useful book aids student short story writers to discern type of stories and to use the kind of writing most favorable to their style and ability. It contains substantial modern material as well as old or traditional story types. Any student writer finds his story and his preferred technique among these model stories (aided by satisfactory explanations for each type).

Rehder, Jessie. *The Young Writer at Work*. New York: The Odyssey Press, Inc., 1962.
The aim of this book is to bring the young writer—particularly the young college writer—to a sharper awareness of the methods among which he must choose to write a short story or a novel. The author discusses basic rules for writing (for example, ways of creating characters, uses of place and time, importance of plot, revealing through theme) and gives excellent examples and illustrations from outstanding writers. The progressive assignments which accompany the discussions are new and varied.

Rosenthal, Richard. *Writer's Market Service*. Cincinnati, Ohio: Writer's Digest (published yearly).
This looseleaf binder contains information on over 4,000 writer's markets, including name and address of company, editorial needs, rates of payment. Special blue leaves supplement the original material, keeping the subscriber informed on new developments.

Schmidt, Gary E. "Starting a School Magazine," *Quill and Scroll*, XXXIII, I (November 1958), 13-14.

The author discusses the cost, administrative approval, quantity and quality of contents, collection of materials, advertisements, preparing copy for the printer, and school acceptance. (Author from Staunton Military Academy).

Strunk, William, and E. B. White. *The Elements of Style*. New York: The Macmillan Company, 1959.
This remarkable book for both high school and college students includes clear principles of composition; some suggestions on form; words and expressions commonly misused; and sane, helpful reminders on style. The examples, format, and even the style of the authors attract and hold the reader's attention.

Warriner, John E., and others. *Advanced Composition: A Book of Models for Writing*. New York: Harcourt, Brace and World, Inc., 1961.
Excellent models of subjective and objective description, exposition, reports and analyses, argument and persuasion, critical and informal essays, and narration will stimulate a high school student's thinking and writing. Editors' analyses of each selection, questions on technique, and suggestions for writing are valuable to teachers and high school students.

Williams, George G. *Creative Writing*. New York: Harper and Row, Publishers, 1954.
Helpful discussions and varied writing assignments appeal to the advanced college classes. Part I is a discussion of certain principles which apply to creative writing of any sort. Part II discusses principles applying to exposition; Part III, principles applying to fiction. The author indicates that the student writer's best teachers are such writers as Defoe, Fielding, Austen, Hardy, Conrad, Hawthorne, Poe, James, Thomas Wolfe, Ernest Hemingway, James Joyce, and others.

Zillman, Lawrence J. *Writing Your Poem*. New York: Funk and Wagnalls Co., Inc., 1952, O.P.

The book has extensive coverage of mechanics of writing various types of poetry. It cites examples of good poetry practices.

Evaluation of the school literary magazine:

National Scholastic Press Association
University of Minnesota
Minneapolis, Minnesota

Columbia Scholastic Press Association
Columbia University
New York, New York

APPENDIX A

THE SCHOOL LITERARY MAGAZINE — A NATIONAL SURVEY

The Questionnaire

Name of Magazine_____

Name of School_____

School Address_____

Grade Levels_____ Last Enrollment Figure_____

I. Magazine staff (Check Staff Members Who Work on Your Magazine)

A. Who is chosen?

__ 1. Editor
__ 2. Coeditor
__ 3. Assistant editor
__ 4. Business manager
__ 5. Art editor
__ 6. Fiction editor
__ 7. Nonfiction editor
__ 8. Poetry editor
__ 9. Other_____

_____

B. How chosen?

__ 1. Appointed by magazine sponsor
__ 2. Elected by/from creative writing class
__ 3. Elected by/from English classes
__ 4. Elected from creative writing club
__ 5. Other_____

_____

II. Student writing
A. How screened?
__ 1. English teachers submit best from classes
__ 2. English teacher committees screen
__ 3. School literary contest
__ 4. Students submit directly – no preliminary screening
__ 5. Other_____

_____

B. Who is represented?
__ 1. Grades K-3
__ 2. Grades 4-6
__ 3. Grades 7-9
__ 4. Sophomores, juniors, seniors
__ 5. Seniors
__ 6. Junior college
__ 7. Other_____

_____

III. Production of magazine
A. By students
__ 1. Typing
__ 2. Art work
__ 3. Layout
__ 4. Printing
__ 5. Other_____

_____

B. Outside school
__ 1. Typing
__ 2. Art work
__ 3. Layout
__ 4. Printing
__ 5. Other_____

_____

C. Frequency
__ 1. Annual
__ 2. Semiannual
__ 3. Other_____

_____

D. Number _____ (Specify number of last edition sold)

IV. Financing of magazine
__ A. Subscriptions
__ B. School district assistance
__ C. PTA assistance
__ D. Advertising

___ E. Patrons
___ F. Student body cards

V. Evaluation of magazine
A. By whom_____

_____

B. Evidence that magazine promotes student creativity_____

_____

_____

Name of sponsor_____

The Survey

In 1962-63 the NCTE Committee on Literary Magazines developed the above questionnaire on literary magazines in schools from primary levels through college. In the spring of 1963 the questionnaire was approved by the Executive Committee of the National Council, and in September 1963 it was mailed to schools throughout the country. Two hundred schools responded. Of that number one high school has no magazine, and one has not a literary magazine but a news magazine. All others reported school production of a literary magazine.

Questionnaire

The committee questionnaire is included with this chapter so that readers of this *Guide* can more readily interpret the following summary. Points will be discussed in the order of their placement on the questionnaire.

Enrollment

First, the enrollment of responding schools is of interest. Fifteen schools have enrollments of 4,000 or more students; 12 schools have between 3,000 and 4,000 students; 38 schools have between 2,000 and 3,000 students; 53 schools have between 1,000 and 2,000 students; 31 have between 500 and 1,000 students; 15 schools have fewer than 500 students. Nine respondents represent city or state literary magazines including the work of many students in many schools.

Grade Levels

Grade levels represented by magazines reporting range from kindergarten to university; two K-8 magazines; five K-12; eleven 7-12; two 7-8; seven 7-9; sixty-five 9-12; seventy 10-12; three 8-12; two are junior college publications; six are from colleges; and five magazines draw from the best student writing in a city or state.

Staff—Who Is Chosen?

Who is chosen to compose the staffs of these almost 200 responding magazines? Well, 153 staffs choose an editor; 81 also choose an assistant or an associate editor; 102 magazines have business managers; 121 have art editors; 30 have fiction editors; 24 choose nonfiction editors; 31 choose poetry editors.

A few advisers report staff officers not specified in the questionnaire: copyeditor, literary editor, class editors, advertising manager, publicity editor, circulation manager, photographer, layout editor, and sports editor.

Staff—How Chosen?

How are school magazine staffs generally chosen? Eighty-six magazine advisers appoint all or part of the staff; all 86 appoint the editor, and if there is a coeditor or assistant editor, the magazine adviser makes the appointment. However, once the editor and coeditor or assistant editors are chosen, practices vary widely. Seventeen of the 200 schools reporting choose staff members by asking the creative writing class to nominate and vote. Often the staff members chosen are members of the creative writing class. In 17 schools, staff members are chosen from English classes. These are honors classes in some schools, high school senior English classes in other schools. Fifteen schools choose their staffs not from creative writing classes but from creative writing clubs. Sixty-five select them in other ways; 11 report appointment of staff members by the school principal or some other school administrator. The editor and adviser collaborate on staff appointments in 13 schools. In 23 schools the staffs are made up of all students who apply for staff membership in writing or verbally. The staffs then choose their editors, business managers, and other staff officers from their own ranks.

In nine schools Quill and Scroll members choose their staffs; in one school the Honor Society chooses the staff, and in another the faculty makes the choice. Several schools report that the graduating editorial staff names its own successors. One staff is chosen from a publication class. Another school encourages competitive tryouts from the entire student body. A more usual method is a written application from a student recommended and presumably encouraged by an English teacher to apply. Two advisers report that their staffs are "self perpetuating" and consist of executive boards of three or four students with several editorial assistants. "Self perpetuating" staffs are understood to mean the staffs which choose their successors.

One school gives preference for staff positions to students who have

served on freshman and sophomore staffs. Another chooses from the journalism class, and in a school of 1,750 students, the contributors elect their own staff. Senior members of the news staff form the editorial board of the literary magazine in a New Jersey school, and all students with a "B" average in English get to help choose the staff in one Indiana high school.

An original and seldom used way of finding interested and capable student writers is reported by a high school in Florida which sponsors creative writing seminars for students recommended by English teachers. Recommendations are made for writing abilities demonstrated in the classroom.

A college magazine adviser in Indiana reports that the officers of the English Club form the magazine staff, and they are possibly neither majors nor minors in English.

Another college magazine (Indiana) has its staff chosen by a faculty volunteer, while still another staff is appointed by the magazine adviser or by the chairman of the English department.

It is not surprising to find that in several primary grade magazines, the teacher is the complete production staff.

One citywide magazine has school representatives, teachers, who form an editorial committee. The chairman of the committee is editor of the publication.

In several schools, students apply and staff officers select from the applications. Only one school (Kansas) reports that its chief editor is a teacher. A large Arkansas high school has no designated editor, only an editing staff: a three-member editorial board assisted by a three-member junior editorial board.

One high school (New York City) with an enrollment of 7,000 reports that students interested in serving on the magazine staff are interviewed by the staff and adviser and serve probationary terms before becoming full-fledged staff members.

Student Writing—How Screened?

How is student writing screened for publication in the responding schools? In 130 of the 200 schools, English teachers do the preliminary screening and submit to the staff the best student writing from their classes. In 24 schools an English teacher committee screens material submitted by English teachers and by students independent of their English classes. In 36 schools literary contests judged by English teachers or qualified persons in the community determine what goes into the magazine. In 122 schools, students submit directly to the magazine

advisers who turn the manuscripts over to the magazines' editorial staffs for screening.

Other screening methods reported are carried out by creative writing classes in eleven schools, and by creative writing clubs in eight schools. Seven schools report that all materials for the magazine are assigned to student writers by English teachers and by staff members. One adviser in Connecticut reports that all English classes write for the school literary magazine three times yearly. Another Connecticut school reports that all creative writing assignments of English teachers are submitted to a reading committee. Papers have been graded by individual English teachers before submission to the committee, but no marks are on the papers.

Only two magazines, one in New York City, the other in Oakland, California, report most of the writing done for the magazine by the staff. A New Jersey high school tells of good manuscripts submitted by history teachers as well as English teachers. A Long Island high school encourages foreign language teachers to submit their best student compositions. A New York City high school has developed a desirable ratio of fiction to nonfiction, poetry, types of stories, etc. Assignments are then made by editors so that a given issue will contain the agreed upon variety of pieces.

In a Massachusetts four-year high school, all members of the staff read and vote on all submitted material. An Ohio student editor assigns stories to student writers. A Rumson, New Jersey, school combines direct submissions and English teacher screening with an annual literary contest.

A Cleveland, Ohio, high school has each manuscript read by three student readers and a faculty moderator. An evaluation form is attached to each piece of writing and each reader evaluates.

A South Dakota high school adviser explains that her staff selects on the basis of variety needed in the magazine as well as on the quality of the piece.

Only one high school (Pennsylvania) screens entries by asking all English teachers to read the best submissions of English teachers and to vote "Yes" or "No." Selections which appear in the magazine must have received at least 50 percent of the English teachers' votes.

An Iowa high school asks a committee of local writers, the AAUW, or an individual writer outside the school to select several prize winners in each writing category.

Student submissions to an Oregon magazine must by typed without the student's name which is in an attached, sealed envelope. Staff mem-

bers then rate pieces on a scale of 10 points to 1 point, highpoint pieces chosen. A California school reverses the procedure, rates on a 1 to 5 point scale with low point manuscripts, the 1's and 2's, chosen for the magazine.

Only one of the 200 respondents states that his staff in a Michigan high school meets three times weekly to sort the 1,400 manuscripts submitted directly by students. (The high school enrollment is 385.) The adviser helps, but "bosses" or "censors" nothing. "In fact," writes the adviser, "a new edition is often just as new to me as to anyone else."

City and state anthologies report screening by teacher committees.

A college magazine in Indiana describes screening by instructors in basic and in advanced composition courses. In a Kansas college the magazine represents the best writing of college freshmen in communications. The editor is a teacher but an assistant editor ranks all contributions "best" to "worst" and submits them to the teacher editor who need not be bound by the student editor's judgment.

Production of the Magazine

In the mechanical production of the magazine what tasks do students perform? The most common student contributions to the production of the school literary magazine are typing, art work, and layout. Ninety-one of the responding schools report students as performing those functions. In twenty-two schools printing, mimeographing or some form of reproduction of the magazine is also done at the school site by students. In eleven schools students do only art work and layout. Typing, art work, and printing are done by students in two high schools in Pennsylvania and Georgia.

Among production jobs performed by students but not specified on the Committee questionnaire are photography, developing of pictures, dummying copy, justifying margins, assembling, stapling, and distribution. One school reports students as "assembling" and "binding" magazines.

Printing is the production job most commonly performed outside the school. In fact, 132 advisers report printing as the only part of the magazine production not performed by students. However, 8 staffs have engraving and printing done professionally; 4 have typing and printing done by adult school staff members. Fifteen magazines hire professional shops to make photoplates for offset reproduction. Two advisers report make-up and printing done by professionals, and 2 hire an outside shop to do multilithing. Six have cover designs done by professional shops (engravers), and 2 have adults (either in the school or outside) to do layout and printing. A New York City magazine which wins

many awards reports use of an occasional photograph taken by professional photographers and, of course, credited to them.

How often do school magazines come out?

Of the reporting schools, 115 report that their literary magazines are annuals, 45 are semiannuals, 12 schools issue 3 magazines a year, and 4 schools publish quarterlies. Two magazines are issued more often than quarterly.

How many magazines are sold?

The number of magazines sold (not the number produced) ranged from 500 in 50 schools to 4,000 or more in 6 schools. Fifty-one schools sold between 500 and 1,000 magazines. Thirty-three schools sold between 1,000 and 2,000 magazines; 5 schools sold between 3,000 and 4,000 magazines, and 6 sold over 4,000 copies. State, city, and school district magazines ranged in sales from 750 copies to 6,000. Sales, as we use the word, represents direct sales and sales by subscription or student body card or student publications fee. In other words, these are the copies paid for by the students or others, not copies given away.

The largest sales for an individual school were reported by a New York City high school which sold 5,200 copies. Its enrollment in 1963 was 5,860.

Financing of School Literary Magazines

Schools reveal almost as much variety in ways of financing magazines as in ways of screening contributions, and many schools combine several methods to support their publications. Advance sales or subscriptions are used by 103 of the 200 magazines reporting. Most of these use direct sales to supplement the advance sales or subscriptions.

School funds pay for the production of twenty-two magazines, and they are distributed free to all students. Twelve magazines depend at least partially on the support of patrons. Twenty-six include the magazine with other school publications purchased with a Student Body Card, Activity Card, or Publication Card. The school PTA supports or assists in the support of four magazines; five schools employ advertising, cake sales, staff dances, foreign film subscriptions, and book cover and decal sales to help pay for their magazines.

A Kansas college reports its magazine financed by the Communications budget and free to each student taking courses in the Communications area. The magazine sells for $.25 a copy to other persons. A New York City school encourages advance subscriptions at $1.25. The magazine at the time of publication and afterward sells for $1.50. Copies for all senior students are included in a $2.00 senior dues fee and the general

organization fund subsidizes the magazine with from $200 to $600 yearly.

A California magazine is financed annually by student body funds which are repaid when the magazine is sold. A New Jersey high school includes the price of the magazine in its activity fee but finds photo offset process so cheap that its magazine makes a profit—which is used to help finance the school newspaper.

Most private schools reporting, finance their magazines by a publications fee which also includes the school newspaper and the school annual.

An Indiana college magazine is financed with English department funds, gives free copies to student authors, and sells the rest in the college bookstore at $.25 each. A number of high schools and colleges sell surplus copies in the school store, and report the helpfulness of the practice.

In one high school (Indiana) freshmen are required to buy the magazine for use in English class. An Arkansas high school charges patrons $1.00 for the magazine and charges others $.50.

A California school district buys the first 250 copies for school use, and extra copies are sold to students who wish them.

One New York City high school supports its prize winning magazine by combining subscriptions, advertising, patrons, and a subsidy from general organization funds.

Magazine Prices

Prices of school magazines were not asked for in the committee questionnaire, but many schools specified prices ranging from $.25 to $1.50 per copy. A Washington state high school adviser reports that her school must sell its magazine for cost. It costs a penny a page and sells for $.37.

The magazine staff of a private California women's college receives a contribution of $.75 from student body funds for each student enrolled. Magazines are free to students currently enrolled. Only alumnae buy them.

One Pennsylvania high school provides a free copy of its magazine to each student. On distribution day the magazine becomes a teaching aid in all English classes.

Evaluation of School Literary Magazines

How are school magazines evaluated? The two national evaluating agencies most often consulted by the advisers to these magazines are the Columbia Scholastic Press Association, Columbia University, New York City, and the National Scholastic Press Association, University of

Minnesota, Minneapolis. Other evaluative agencies consulted are the Maryland Scholastic Press Association, the Catholic Scholastic Press Association, the Middle States Evaluating Committee, the Virginia Scholastic Press League, the Southern Press Association, the South Dakota Press Association, the Empire State Scholastic Press Association, and the Detroit Scholastic Press Association.

Magazine advisers were the only evaluators of ten magazines. Advisers and their staffs evaluated six magazines. School English departments discussed and informally evaluated eighteen magazines. The advisers considered student response to the magazine and their willingness to write for it and to buy it, a sufficient evaluation. Four magazines are evaluated by "administrators", and one school lists "parents" as the evaluators.

Evidence That the Magazine Promotes Student Creativity

The last item on the committee quesionnaire provoked (and in several cases "provoked" is the precise word) more comment than any other item. Thirty responding magazines cite no evidence that the magazine promotes student creativity. One adviser of a university magazine writes, "This isn't a make-work, prove something student project. See *CCC*, February, 1963, for a more detailed description." One adviser puts a large question mark after the point, and another writes in large script, "That's a good question!" Fifty-eight advisers mention the number of contributions as evidence that the magazine promotes creativity. One Washington magazine receives three times as many contributions as it can use. A New York school finds more students yearly joining its writing and art clubs. Another school (California) has discovered over half of its contributions originating outside the creative writing class and the magazine is only two years old. Student interest in staff positions as well as the number of contributions is cited by a South Dakota school, and a New York City high school adviser notes that the flow of submissions from English teachers and from students is "constant." She gives a clue as to why they are constant by stating, "Assignments in English classes are often aimed at possible publication."

A Pennsylvania school, grades 6 through 12, reports students helping younger brothers and sisters to write by recording their dictated stories and poems. The fact that students are writing "on their own time" is offered as proof by an Illinois high school adviser and the adviser of a private junior college magazine. Both advisers find the quality as well as the quantity of submissions improving from year to year.

A Catholic academy in Rochester, New York, offers as evidence the

feeling of teachers that the school magazine provides students with an incentive to write. A New Jersey adviser goes a step further and states his belief that the school magazine offers incentive not only to create but to edit or rework material. A Boston school specifies five distinguished awards and suggests that the magazine has received others. A Pasadena, California, principal notes not only increased interest in creative writing for a K-6 magazine but improved reader interest as well. In Beaverton, Oregon, "traveling bags of past issues of the school magazine generate interest in English classes, curiosity as to what has been accepted in the past acting as a spur for individual effort for the next issue."

A Red Bank, New Jersey, high school cites the growth of its magazine staff as evidence that the magazine promotes creativity. In five years the staff (a creative writing club) has grown from seven to twenty-five students. In Albany, New York, an adviser comments that students are eager to write for the school magazine even though their efforts are often rejected by the staff.

In San Diego, California, a magazine adviser says that twenty consecutive years of publication are evidence that the magazine promotes creativity, and she adds that the creative energy of student writers carries over into the many contributions to the district literary magazine contest and to other student writing contests.

A Lincoln, Nebraska, high school reports an interesting way of securing materials from students of varying ability. Each teacher hands in three good papers from her class. "The students are grouped so that means poor, average, and superior students are in print. They're proud to be in it," writes the adviser.

In Snyder, New York, interest runs high in the writing of poetry, partly "because of intensive units of creative writing and partly because the students wish to see their work in print," according to the adviser.

A teacher in Wantagh, New York, points out that teachers who did not assign creative writing before the establishment of the school literary magazine now teach creative writing units so that their students will have a better chance to see their writing in the school magazine.

A women's college in San Rafael, California, reports that student interest runs high because "those who have work published are very interested in having it sent home to their parents and high schools."

A New York City adviser sees evidence of student creativity everywhere in connection with her school's magazine, not only in literary contributions but also in art contributions, assembly programs, adver-

tising the school magazine with original songs and skits, in posters, in bulletin boards, and in the school paper notices about the magazine.

In Newark, New Jersey, an adviser reports that fifty to seventy-five students are involved in their school magazine and that the magazine is the oldest student publication in the United States.

Only one magazine (in Bloomfield Hills, Michigan) offers student sales of manuscripts to *The Student Writer* and to other publications as evidence that the magazine promotes creativity. The same magazine's authors win prizes in Scholastic Writing contests yearly and therefore have double proof of the effectiveness of the magazine as a writing workshop.

A Vancouver, Washington, adviser has observed that some students published in the school magazine continue to write even after graduation from college.

Quest, the city literary magazine in San Diego, California, has encouraged the publication of individual school literary magazines. Class sets of the city magazine are used in all schools to encourage student writing.

In Larkspur, California, an adviser says his school is "not concerned with documented evidence that the magazine promotes student creativity but rather in furnishing an opportunity for students to have their extra curricular writing judged and published, to give them something specific to write for."

The large number of student writers receiving scholarships in top ranking colleges, universities, and art schools is offered as evidence by the English department chairman in a private school in Cleveland.

In Brooklyn, New York, the adviser of a magazine notes that items reprinted in parochial newspapers and the number of pieces reprinted in national anthologies give proof that the magazine promotes creativity.

A Baltimore, Maryland, adviser says, "All teachers assign creative work to their average and above-average students in order to uncover talent. The talented students then get help from teachers in the department. Also, in an effort to get published, interested students attend seminars and lectures (given by the school faculty) devoted to explaining the purpose and techniques of creative writing.

An adviser in Bloomington, Minnesota, reports, "Virtually no imaginative or creative writing was done in the senior high school until the magazine was founded. It was intended to stimulate interest in various kinds of good writing and to provide a place to recognize such writing by publishing it. It has been successful in doing what it hoped to accomplish. Hundreds of manuscripts are submitted now, and both

students and teachers are showing annually evidence of increasing interest in the magazine and pride in what it is doing for us."

In Elizabeth, New Jersey, an adviser believes publication in her school's magazine (a girls' high school) is more of a reward perhaps than a stimulus for creative writing. Publication of poems in national anthologies and the winning of a 1962 CSPA Best Article award, she feels, are evidences that the student writers rewarded by publication are deserving.

A Woodbridge, New Jersey, teacher believes that the school magazine promotes creativity because pupils attempt to write unusual patterns and forms; they experiment with layout patterns and fit the artwork to the literary pieces being illustrated. Constant staff experimentation, she feels, is in itself evidence of creativity.

Four CSPA Medalist ratings and several First Place and All-American ratings are offered by a Lakeland, Florida, adviser as evidence that her school's literary magazine promotes student creativity.

The literary magazine is used as a text in one New York City high school when teachers are establishing a basis for student writing projects, and a Brooklyn high school adviser thinks the school magazine is "a means of developing taste. Many teachers use it for lessons in literary criticism."

In Oak Park, Illinois, an adviser notes that there are 200 student manuscripts submitted per semester. An Alexandria, Virginia, teacher suggests that when magazine sales at $.60 a copy grow, and when submissions grow, the magazine must be stimulating.

A four-year high school in Brooklyn had 1,000 pieces of student writing submitted for one edition of its magazine. These manuscripts ranged from lyric poems to one-act plays. The staff read 100 short stories before choosing the few best which the magazine could print.

From Colchester, Connecticut, an adviser writes that the best proof of student creativity is voluntary submission of student short stories and poetry to the school magazine. But she has further evidence: three of her staff members are writing books.

APPENDIX B

CRITERIA FOR EVALUATING LITERARY MAGAZINES[1]

The good school literary magazine fulfills the purpose of its existence when it becomes the medium for publication of the written and artistic efforts of the student body which it serves. This point cannot be emphasized too strongly, for the ideal philosophy behind the student magazine is that it is the outlet for creative expressions of the students at large. Here the student writer, poet, essayist, photographer, illustrator, and artist may compete with his peers.

The school magazine provides the developing student with an opportunity to express his ideas on many topics, and it is remarkable how worthwhile and pertinent many of them are. Publication of his work in the magazine is an invaluable spur to his talents, for it makes him feel that his efforts are appreciated, that his ideas are materials for interest and discussion. Publication is an incentive to the average student to develop a careful style, to find a precise method of expressing himself, and to apply techniques learned in the classroom.

Pride of the creator for the thing created often leads to a healthy dissatisfaction, a discontent in which the author feels that he could have done better had he taken a little more time, had he searched out more effective words, or had he refined the plot a bit more.

Elimination of all inferior work, dull plots, slangy expressions, slovenly or trite contributions is absolutely essential. Little incentive is given to the youthful poet if he knows that anything he writes will be accepted regardless of the broken meter and the trite idea expressed. Few student essayists will think long and hard in developing a topic if they

[1]These criteria which are the basis of the Columbia Scholastic Press Association "Magazine Fundamentals for School Publications" were composed by Mrs. Eve Bunnell Johnson, Washington, N.J.; Miss Marion O'Neil, Dean of Women, Paterson Branch, Seton Hall University; Dr. Joseph M. Murphy, director of CSPA Columbia University; Mr. DeWitt Wise, Westchester, N.Y.; Miss Mary Sully Hayward, Jefferson High School, Roanoke, Va.; Mr. Randolph Aurell, High School, Greenwich, Conn.; Miss Ernestine Robinson, George School, Pa.; and Dr. S. J. Sluszka, Sewanhaka High School, Floral Park, N.Y.

know that some common theory, thinly disguised and plagiarized from a popular author, will be printed.

If the student magazine is to be worthy of its place in the school system, it must maintain a set of standards that will keep its contributors aiming for perfection. It must develop student creative effort and clear thinking if it is to fulfill its end. It must be both an incentive and a reward: an incentive to the creative student to do his best, and a reward by publishing his best efforts.

Important to any school magazine is the quality of the fiction it publishes. Well-written stories arouse and promote a living interest in the things which students do and enjoy.

Soliciting well-planned and well-written stories means winning the cooperation of English teachers, most of whom are willing to do their best to have their students produce something worth printing. Publication of these stories in the magazine provides teachers with a goal for writing assignments and an opportunity for developing class and individual pride in commendable achievement.

Editors, advisers, and teachers, in conference with the author, can often suggest improvements which will give a story a new twist, or a turn of originality. Or the staff may show the student writer why he should delete useless detail.

Though they may wish to do otherwise, young authors should hold as closely as possible to the things they know well. When they go far afield for plots in a misguided effort to produce characters as famous as Dr. Jekyll, they are very apt to create a jumbled situation which betrays their ignorance. When they write about a situation and events with which they are familiar, when they present characters whose actions and reactions they understand, the story becomes readable and interesting. They can make a good impression only when they try to delineate characters and situations with which they are thoroughly acquainted.

High standards of literary quality in accepted material must be maintained. Despite the fact that writing for the magazine is not, in many cases, a class exercise, no special privilege is allowed in the matter of punctuation, spelling, and grammar, and no exemption from adherence to the laws of rhetoric. Rules of good grammar are just as important in the school magazine as they are in the classroom or elsewhere. No magazine, however, can afford to relax its vigilance in the matter of literary quality. It should be a constant and unrelaxed rule of every editor and staff member to demand stories of high quality and to reject immediately all material which does not meet these requirements.

Someone has very aptly defined the informal essay as "pieces of

glorified conversation." If an essay is looked upon as conversation on a high plane, then one may conclude that our lives and conversations are "such stuff" as essays "are made of." Student writers ought to sense this kinship of an essay and a friendly chat.

In the informal essay the writer takes the reader into his confidence. The reader, in turn, feels that he knows the writer either to approve or disapprove of his ideas and to be pleased or displeased with his manner of sharing them.

Although an informal essay is quite flexible and is largely dependent on the author's neat turn of phrase for its successful reception, yet like other forms of writing, it, too, has criteria to which it should conform. Every good essay has one central theme. Its purpose may be to please the reader with its sprightliness and gaiety, or humor. It may strive to play on the feelings and emotions, producing joy, sorrow, or even anger. It may be serious in nature and endeavor to make the reader aware of a situation.

In no form of writing does originality count for so much as in the essay. It is one of the most artistic forms of writing. Fortunately, the student can find around him abundant material out of which essays may be shaped.

Poetry, like prose, should be selected for quality rather than for quantity. Quality of the verse that can be produced by embryo poets is sometimes amazing, if time and opportunity are given.

Editors must choose verse for the excellence of its meter and thought or the strength of its imagery rather than for the amount of space it will fill. It is much better to have less verse, and that of good quality, than to have a great deal of doggerel. A few well chosen poems create an impression of careful editing and high standards. It is poor policy ever to lower the standards in the matter of verse. One poem of inferior quality leads to an influx of poor verse.

Contributors should be encouraged to produce a variety of verse types. A selection of some light, humorous, and narrative verse will meet a better reception from readers than will a series of pure lyrics.

Student editors should realize the value of good content in poetry. At the same time, they should know that an idea need not be of epic proportions. The common things in life may seem drab and dull in prose, but fired by poetic imagination, cast into metrical or cadenced form, the commonest of them may glow with "the light that ne'er was on land or sea."

Attention should be given to modern verse, for the average student's environment presents an excellent opportunity to develop this type. It

offers a tempting challenge to the young literary aspirant, as its apparent freedom from restraints makes it seem easy to write. Such verse, however, is by far the most difficult to achieve and should be so regarded. Versification of prose, or breaking prose into lines, is not enough. Choice of words for connotation and denotation is, if anything, more important in modern poetry than in conventional verse. Production of good modern verse is a great satisfaction to the poet; and its inclusion in the magazine adds to the variety and appeal of the content.

Writing poetry has always been considered the most difficult of the literary arts. The task of the poetry editor is correspondingly difficult but his reward is high. The editor, who recognizes his responsibility to his contributors, to his readers to provide poetry of general interest, and to his magazine for high standards, will seldom fail to produce a department of considerable merit.

Editors who believe that "fact is stranger than fiction" will find that features can be just as interesting as fiction if adequate time and thought are given to the problem of their composition. Attention-compelling nonfiction must always be written so that it will be exciting and pleasurable as well as useful. Subjects should be chosen with the readers in mind and should include ideas, situations, and interviews which will concern the school population.

On the whole, it is not difficult for ingenious editors to procure feature material of varied types. Any hobby can serve as a subject. An interview, a human interest story, a personality sketch, a book review, a word game, a questionnaire, a provocative editorial will not only enliven the magazine, but will also make it a worthwhile project.

Both literary quality and reader interest must be kept in mind. Student editors should choose feature material from things people do every day, presented with a different slant so that it will be enjoyed as much as fiction.

Editorial writing should follow a pattern: identify the topic, situation (or problem), progress step by step to the point—with examples, clarification or proof—and make the point. It's as simple as that, whether the purpose of the editorial is to inform, to influence, to entertain, to laud, or to pay tribute.

It is vital that the topic chosen be of interest to student readers and be treated in a manner that will appeal to them and be read by them, whether the topic be a local or an international issue.

The number of editorials in each issue and their proper placement must be determined by the staff. Here, however, are a few general practices: never continue an editorial on a later page, reserve the same

general place in each issue, and reserve that whole page for editorials and editorial comment. It is rare that the first page of a magazine is devoted to editorials, but more magazines place editorals somewhere in the first rather than in the last part of the issue.

Probably the most popular magazine feature is the interview. Students like to read about themselves, their friends, or people whom they know in their school or community. They get a vicarious pleasure and often a wholesome inspiration from reading about people who are accomplishing worthwhile things. For that reason, the interview should be worth the space and time consumed if it is written in a pleasing style.

Whether the subject be a student, a member of the school personnel, or a citizen of the community, the interviewer must first of all appreciate his subject and must know what information he is after. In other words, he must have a "point of view" both in seeking and presenting his information. He must also remember that the "I" of the interview should be the person featured, and not the questions asked or the reporter's reaction. In other respects, he follows the best journalistic practices.

Some school magazines carry informative articles about the history of their school, their community, or local business and industry. Others include articles about problems of teenagers, their education and their community. These may be classed as a type of formal essay.

Such articles demand careful research, thorough planning, and presentation in a clear and interesting manner. They lend themselves to illustration, pep up the magazine, and evoke reader response.

Reviews are another form of feature material. They are, in a sense, modern criticism of such things as movies, musicals, concerts, plays, and books. They are analyses with proper evaluation by one who has some discernment and judgment in the field he is writing about. Assignments in this area cannot be haphazard. It is better to omit the feature entirely than to fill the space with a "book review" prepared for another purpose. Although the criticism, by nature, must contain a personal viewpoint, use of the first person singular should be avoided.

Without giving the complete story of the book, play, or libretto, the writer should give the reader an introduction to the work, its highlights, and an appraisal of the work as a whole. He may give adverse criticism, if advisable, but he is generally unqualified to do this, and the school publication is scarcely the place for it.

A complete reference concerning the author, composer, producer, and publisher must be included early in the review. A fluent style will add vitality to the facts of the review.

A poll or questionnaire is an effective means of interesting more

students in the school magazine. The questions used should call for an answer other than a "yes" or "no" and show trends of thinking among students. Related to school activities, problems, etiquette or opinion, it should represent a cross-section of the school rather than a small clique or class.

The material may be set up in summary or question and answer form. The length of the discussion, or the amount of space allotted to it in the dummy, may determine the form used, but the number of students' names will still determine its widest readership. The nature of the topic and the responses of those questioned will determine its worth.

Puzzles of many sorts—from the crossword, which usually appeals to mature students, to the scrambled word game of popular stage and TV stars, which appeals to less mature students—have an extensive following. Such features may be used if they are selected on the basis of originality and general appeal. The answers or solutions should appear elsewhere in the issue.

Everybody, young or old, likes a joke. Producing it seems difficult for some editors; so, they resort too often to clipping from joke books or borrowing. But since a school magazine is meant to represent the real, creative work of students, editors should accept the challenge and use only original student contributions which are in good taste.

Getting humor would not be a big problem to an alert staff. Classroom boners told as anecdotes provide the best type. Cartoons or comic strips, centered about high school activities and drawn by school artists, provide another "funny" page. Essays about the illogical in school life or pure flights of fancy from a light pen may provide more levity. Some students write light verse, nonsense verse, or limericks. Their talents as well as those of the punsters should be utilized.

Certainly, if these contributions are worth using in a literary magazine, they need not be thrown into a separate section and labeled "humor." They should be used to best advantage here and there throughout the magazine.

Illustrations

Cooperation between literary and art staffs brings the best results for the school magazine's illustrations. Student artists need to read the literary contribution before they begin their work and should consult the dummy to get proper sizes and proportions before planning their drawings. This will eliminate the common fault, found in some magazines, where the reader cannot determine the relationship between illustration and text.

In rendering his finished drawing, the artist will recognize the

relationships of proportion, balance, and unity between his work and the type of the page. For example the thickness of line in a drawing to be used on a page of medium or light faced type should approximate, when reduced and printed, the variety of proportions of the type itself. A marked variation in either direction will tend to result in an illustration which either dominates the page or seems weak and ineffective.

Illustrations which vary in size enhance the pages of an issue. When they are properly distributed, they avoid the concentration of too many small or large ones on consecutive pages. Properly planned and placed, they create a rhythm or smoothness needed to give sequence to the issue. Drawings with large, dark, heavy masses call for bottom-of-the-page placements.

Pencil, lithography crayon, pen, ink, and brush provide ideal mediums for the student artist. They are easy to handle and offer a wide range of techniques and effects. Water color and oil should be reserved for the cover if the magazine's budget permits the use of more than one color plate.

Cartoons offer stimulating illustrations. Related to school life, they give the magazine freshness of idea and character. However, they should never leave the sting of personal satire. Some magazines, including professional magazines, use editorial cartoons for humorous, pungent or provocative material.

Photographs can add much to the attractiveness of the issues increasing the selling power of the magazine. They portray activities of the school, the classroom and the clubs. They add punch when used with feature articles as a frontispiece, or as a complete picture story. Yet, they lose their value if they are unrelated, meaningless snapshots.

Editors should use only sharp photographs because gray prints which lack contrast of tone will be more indistinct when published. In the case of individual portraits, photographers use proper lighting to eliminate heavy shadows. In action or sports shots, where a great deal of movement takes place, they use a fast shutter.

Editors must learn the art of cropping photographs. This will eliminate unnecessary background and foreground. It can actually change the photograph's proportions and enlarge the center of interest. It corresponds to editing the literary manuscript.

Editors use various means to give credit to photographers: credit lines under pictures, mention in the table of contents, or on the staff page. They write captions for the picture and cut lines to identify, as far as possible, all individuals in the shot. On occasion, when the subject warrants it and the proportions of the photo permit, they bleed the plate

on the page. Used in moderation, bleeds suggest continuity and add an element of variety.

Good creative work in photography and art, like originality in writing, requires time and forethought. Obviously hurried or unfinished drawings—identified by ragged edges, overdrawn lines, rearrangements, or obvious correction of errors—can mar an otherwise well-planned and well-produced issue.

In conclusion, we should remember that in this democratic society with freedom of expression and with change accepted as the order of the day, criteria which we set up today cannot certainly be the rule of tomorrow's literary publication.

Points to Consider in Judging a Nonfiction Manuscript[2]

1. *Purpose*
   a. Is the topic worthwhile, of value for publication?
   b. Does the author achieve his purpose?
2. *Content*
   a. Is the content related to the purpose; is it timely?
   b. Is the main idea well stated with good supporting accurate detail?
3. *Organization* (Unity)
   a. Does the introduction prepare the reader for what follows?
   b. Is there a clear relationship among ideas?
   c. Are transitions clearly made from idea to idea?
   d. Does the theme have a conclusion? (Implied or stated?)
4. *Style* (Flavor)
   a. Is diction vivid and suitable?
   b. Is sentence structure varied and smooth?
   c. Is the tone appropriate to the purpose?
   d. Is figurative language fresh, original?
5. *Mechanics*
   a. Is correct punctuation used to aid the reader?
   b. Have the conventions of grammar and usage been observed?
   c. Are words spelled correctly?

Accepted_____

Rejected_____

Comments

[2]This set of questions is taken from National Association of Secondary School Principals *Bulletin*, February, 1964.

APPENDIX C

COLLEGE LEVEL MANUSCRIPTS[1]

After teaching writing at the university level for a number of years, I classify college level trouble spots this way: (1) the Flowerpot Problem, (2) I-Shot-an-Arrow Ailment, (3) The Nobody-Loves-Me Malady, and (4) The Time-Is-Out-of-Joint Infimity.

Trouble shooting these one at a time, we find there is a fairly good technique in teaching creative writing via an audiovisual method; that is to say, there is a neat comparison to be made between amateur painting and amateur writing—a comparison which sometimes highlights the problems faced by the beginning writer.

It is a simple matter to collect some amateurish daubs from a local art show. Invariably the local painters execute a pale watercolor that attempts to depict, say a sunflower, stuck uncermoniously in a squat, reddish-brown flowerpot. Actually, the flowerpot itself is not too bad as to texture and color, but in the living plant above things begin to go to "pot." The flower has two leaves, no more, no less; these leaves, or rather stems, are of a watery green and bear little resemblance to the real thing. One stem dangles easily to the left, the other limps uncomplicatedly to the right. The single flower is colored an anemic yellow: more like a white rose that has suffered a mild attack of yellow jaundice.

"What about this picture?" I ask my class, holding up the water color.

A student speaks up: "Well, it's not a very good painting. I'd never buy it."

"Well, why isn't it very good?" There are a few attempts to pin point the painting errors made, but finally the class complains: "We're writers —not painters."

"Like Thoreau," I go on to explain, "the artist has decided to 'simplify'

[1]L. W. Michaelson, "College-Level Manuscripts," *Author & Journalist*, June, 1965, pp. 16-17. Used by permission.

and she has simply simplified herself out of serious consideration as a painter." Degas' wonderful picture: *Woman with Chrysanthemums* can then be displayed. There is a profusion of blossoms, yet each petal can be distinguished. Not content with this almost pyrotechnical burst of blooms, Degas has added the portrait of a middleaged woman, lost in thought, amid such splendor, perhaps sad that her own beauty is fast fading.

In brief: the amateur writer's flowerpot story stays on one level, avoids complexity, and thus releases the would-be writer from really doing any worthwhile work.

The I-Shot-an-Arrow problem is the old one of deciding, first of all, what your purpose is in writing. You must decide at the outset if you are going to entertain, annoy, influence, or educate your reader—at least this is a pretty handy thing to do, in regards arrow shooting. I sometimes draw a target on the blackboard with many arrows flying towards it; none of the arrows seem to hit the bull's eye.

"Why?" I ask the class. "Am I a poor marksman, or is the trouble that I don't quite know what my target is?" If my story is to be about how a tender, unselfish love reforms a hardboiled gunman, does the arrow hit this target; i.e., love soothes the savage breast? First of all, is that theme or target worth wasting an arrow for? Secondly, if the writer thinks it is, does this arrow, flying toward the bull's eye of reform via love, hit this target of a potential reader's sensitivity or sentimentality?

Usually, in a student manuscript the arrows go flying off in all directions. If a "purpose-arrow" hits the target, it is mostly by accident. Most young writers are poor marksmen because they do not have a clear notion of what they want to say or prove in their story. Maybe the writer's target is simply entertainment or distraction for a reader; well, all right, but really not enough of a goal or a target for the serious writer which a university tends to promote. The entertainment arrow should be in the writer's quiver, of course, but it should not be the sharpest arrow, the bull's-eye one.

The Nobody-Loves-Me malady is a failure of arousing reader sympathy or reader identification with the hero. That is to say, it is difficult to read London's "To Build a Fire" without putting on your overcoat: this is good reader identification or sympathy. My students hear me read manuscript after manuscript. Then the class votes: do we care what happens to hero X? Usually not. But why not? Some of the flowerpot trouble sneaks in here, too. The writer has not taken enough pains with his blossom—his central blossom. For one thing, we never quite get to see him; the descriptions are sketchy. The hero is a vague young man

with a shock of blonde hair, and this is all we have to go on, and it's not quite enough for a major portrait—something that Degas knew.

How to arrive at reader sympathy? Our hero must do things that perhaps are familiar to us, or we wish that were familiar to us. As to familiar pursuits, perhaps our hero is looking for a job in hard times; he cringes before a hardboiled boss and doesn't get the job. This has happened to more than one reader. Most likely, however, presto, we get identification and worry over the hero's eventual failure or success. Perhaps our hero is summoning up courage to ask the beautiful debutante for her hand. He has many strikes against him: buck teeth, a slim pocketbook, etc., but he dredges up nerve from inner resources, and blurts the question. The reader feels for him, or the girl. Very likely the girl in question turns him down. The hero gets his sharp "no" and turns away, a broken, defeated man. We, the readers, again cringe in sympathy with him; it reminds us, possibly, of the time a girl stood us up on a date, etc.

As to events we *wish* were familiar to us, we identify because the writer, for example, Hemingway has taken the trouble to bring a scene in Africa alive for us, by sharp, detailed description: we hear the roar of the lion, feel the sting of insects, and pant with the heat, not easy things to bring off, but certainly worth a try.

Another glittering, and rather ancient example of reader identification, or in this case, listener participation and empathy occurred most remarkably in Jonathan Edward's famous sermon, "Sinners in the Hands of an Angry God." Edwards, using imagery his New England audience was familiar with (slippery, ice-covered paths, spider webs, blazing fires, wheat and chaff) got the listener into direct involvement in his sermon.

The Time-is-Out-of-Joint issue is perhaps the simplest, yet seemingly the most difficult problem for the young student writer to deal with. The problem is best illustrated with poetry. When one of my class members admits that in the privacy of his or her boudoir, much scribbling of verses goes on, I say, good, hand them into me, but first make certain they are twentieth century poems with twentieth century themes.

Why, they ask, do you insist on twentieth century poems, and just what do you mean by a twentieth century theme? In answer, I can only read such poems as Kenneth Fearing's "Dirge"—the poem that ends: "Mr. Bong, Mr. Bong, Mr. Bong." I read, too, Auden's poem on the faceless city man, who has but a long social security number to take to his grave. In short: this half of our century scarcely seems the time to write in the old way, at least, of love, death, and nature. I explain that many

of the poems turned in for class work make the major mistake of dealing, or rather attempting to deal, with such wellworn topics as unrequited love, sadness over death, the beauties of nature—all territories long ago staked out by such masters as Shakespeare, Keats and Shelley and Wordsworth.

In other words: why enter into competition, if you are a would-be painter, with Rembrandt or Michelangelo? Picasso perhaps had the talent to match these giants, but why tread on their toes, or follow hopelessly in their large footprints? Picasso and Dali, taking a cue perhaps from Freud, dealt in a torturous inner searching that shows in their distorted portraits—portraits wrenched by the agonies of modern life. True, Shakespeare and some of the great poets anticipated Freud, but they could not be as specific or graphic as the modern poet or painter following the publication of *Interpretation of Dreams.* Shakespeare and Dante, in a sense could anticipate our descriptions of the steamy hell of a New York subway in July, but a twentieth century poet has an advantage.

Brahms delayed for years composing his first symphony. When his friends asked why he replied: "I hear the heavy footsteps of Beethoven behind me." To labor the point: Fearing's poem "Dirge" has at least by-passed the heavy footsteps of the poetic past. In other words, the atom age seems out of joint for gay, cliché remarks on how wonderful a summer garden looks after the rain.

There are many things in the twentieth century not quite accounted for, at least specifically, in Shakespeare's philosophy or field of operation —and I'm talking about the field of integration problems, nuclear warfare, white collar problems, hidden persuaders, unemployment, etc. Thus, I ask students: why put your poems or stories back in the Victorian or pre-Victorian ages? All would-be writers, of course, must get thoughts of death, love and nature out of their poetic systems. But I encourage my students to write on these themes as mere finger exercises; they do sharpen up the pen for themes that are somewhat more in joint with our century.